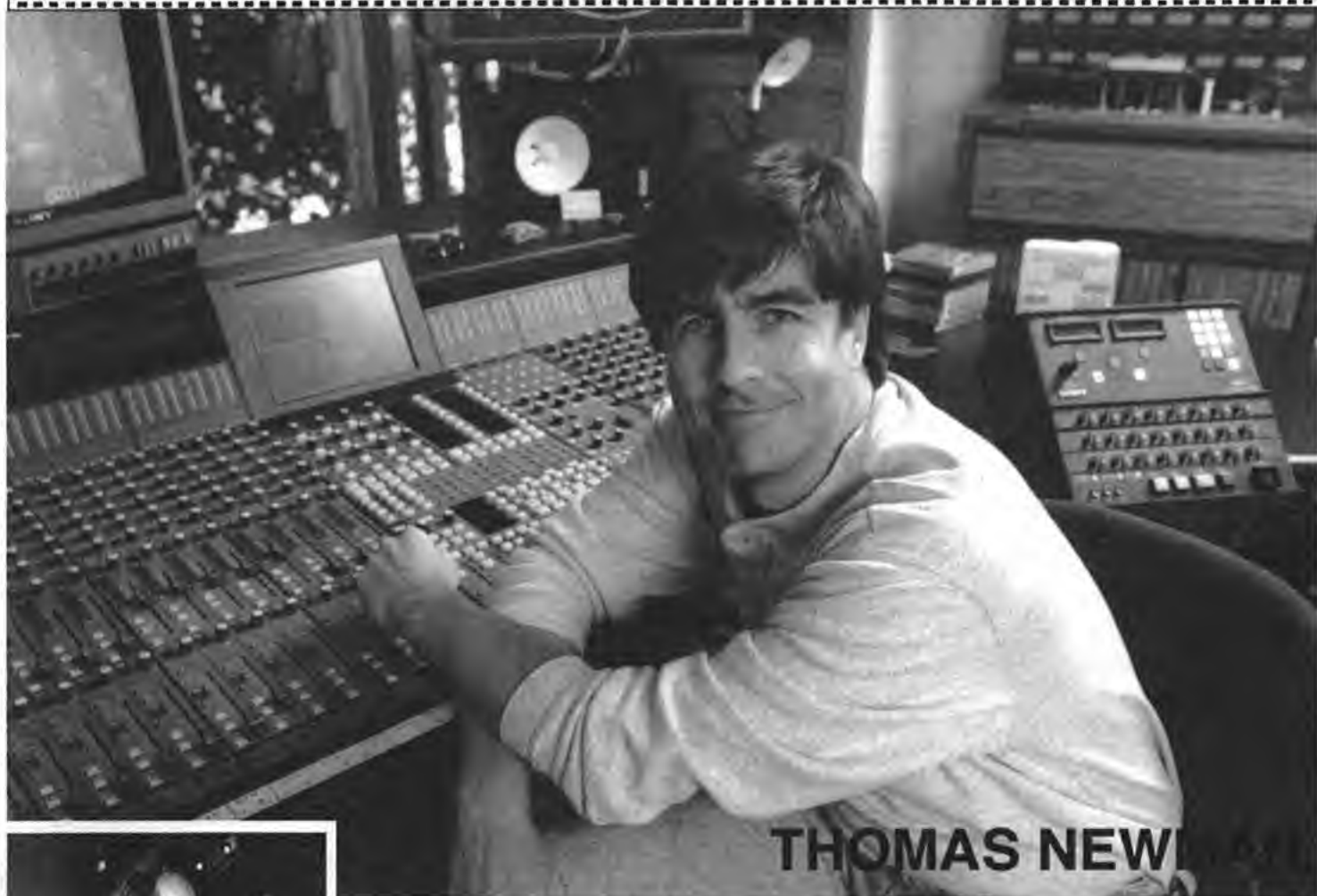
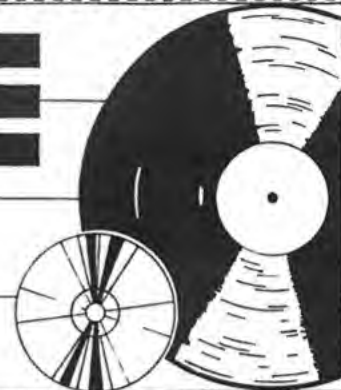


FILM SCORE MONTHLY



THOMAS NEWMAN



INCREDIBLY GOOD DOUBLE ISSUE
THE TEN MOST INFLUENTIAL FILM COMPOSERS
ROBOTECH • AESTHETICS IN THE AGE OF GUMP
EVEN MORE STAR TREK • HEITOR VILLA-LOBOS
BEST OF 1995 • WACKY LETTERS • CD REVIEWS

TORU TAKEMITSU 1930-1996

#65-67, Uh... Winter 1996 \$3.95

FILM SCORE MONTHLY

Issue #65-67, Jan./Feb./March 1996

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The Soundtrack Handbook: Is a free six page listing of mail order dealers, books, societies, radio shows, etc. It is sent automatically to all subscribers or to anyone upon request. Please write.

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I am stupid and didn't leave enough room for my comments. I am in the midst of my final semester at school; this issue counts for January, February and March, I think it's worth it. April soon!

James "Pav" Pavelek, who did the pen/pencil drawings for the Top Influential Composers article this month, still has many copies of a 25" by 38" *King Kong* poster which he originally did as an (unused) album cover in the 1970s. Get yourself a great decoration: the posters are available from Pav for \$6 plus \$3 shipping. Write him at 2911 David Ave, San Jose CA 95128.

Toru Takemitsu 1930-1996: Japanese composer Toru Takemitsu died on February 20, 1996 in Tokyo of bladder cancer. Takemitsu was highly regarded throughout the world for his concert works and film scores. See the lengthy article by Kyu Hyun Kim on p. 26; this was written as a survey of his achievements and now, sadly, has to serve as an obituary as well. The Takemitsu photo on the cover of this issue was taken by Kyle Renick at the 10/94 Society for the Preservation of Film Music gathering in New York.

Other Deaths: Les Baxter died January 15 of kidney failure at the age of 73. He was a composer, arranger and conductor noted for his film scores (*Pit and the Pendulum*, *Black Sunday*, *Fall of the House of Usher*, *Operation Bikini*) and tons of American International films), television themes (*Lassie*, *Buck Rogers*), radio work and other music. He has gone to the great bachelor pad in the sky. • Morton Gould died in his sleep February 21 at the age of 82. He was a hugely prolific composer and conductor of concert, ballet, radio and stage music as well as film (*Windjammer*) and television (*Holocaust*). He received Pulitzer, Kennedy and Grammy awards for his many accomplishments over the years.

Awards: Maurice Jarre won the 1995 Best Score Golden Globe for *A Walk in the Clouds*. • 1995 Music Oscar nominations: Drama Score: *Apollo 13*, *Braveheart* (James Horner), *Nixon* (John Williams), *The Postman* (Luis Bacalov), *Sense and Sensibility* (Patrick Doyle). Comedy/Musical Score: *The American President* (Marc Shaiman), *Pocahontas* (Alan Menken), *Sabrina* (John Williams), *Toy Story* (Randy Newman), *Unstrung Heroes* (Thomas Newman). Best Song: "Colors of the Wind" from *Pocahontas* (Alan Menken, Stephen Schwartz), "Dead Man Walking" (Bruce Springsteen), "Have You Ever Really Loved a Woman?" from *Don Juan DeMarco* (Michael Kamen, Bryan Adams, Robert John Lange), "Moonlight" from *Sabrina* (John Williams, Alan and Marilyn Bergman), "You Got a Friend" from *Toy Story* (Randy Newman). • Grammy awards: Best Movie Song: "Colors of the Wind" from *Pocahontas* (Menken); Best Instrumental Score: *Crimson Tide* (Zimmer).

Event: The Royal Academy of Music, British Film Institute and *Music from the Movies* magazine will hold an International Composers Festival June 17-22 in London. Guests include Sir Malcolm Arnold, Richard Rodney Bennett, Ron Goodwin, Michael Nyman, Michael Kamen and John Williams. Write 1 Folly Square, Bridport, Dorset DT6 3PU, England for more info.

Laserdiscs: Image's new laserdisc of *The Big Country* features Jerome Moross's score isolated on the analog right channel. The left channel has comments by musicologist William Rosar, as well as Moross himself discussing the main title. • Pioneer's recent laserdisc of *Wuthering Heights* (1939) isolates Alfred Newman's score. • MCA's imminent expanded laserdisc of 1941 will isolate John Williams's score in stereo. • Warner Bros.' collector's edition laserdisc of *The Wild Bunch*, including a 76 min. stereo CD of the Jerry Fielding score, has been pushed back to September.

U.S. Soundtracks on Compact Disc The First Ten Years 1985-1994

Price Guide First Edition by Robert L. Smith

We've finally finished it! Over 1500 listings for U.S. films 1985-1994: title, composer, record label and number, and estimated value. Also includes a Varese Sarabande discography, essay on the secondary soundtrack CD market, the top 50 collectible CDs, photos and more. 132 pages in 5.5" by 8.5" format. Send \$9.95 plus \$2.50 shipping (U.S. funds only, payable to Robert Smith): Robert Smith, 330 North Wyckles Road, Decatur IL 62522. Do not send orders to FSM.

Mail Order Dealers: If you're looking for CDs from many of the obscure and/or overseas labels mentioned in FSM, you'll have to go through the specialty dealers. Try Screen Archives (202-328-1434), Intrada (415-776-1333), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-839-3693) in this country. • Footlight has a new web page! It includes a catalog; access it at <http://www.footlight.com>.

Nino Rota news: Some recent reissues/recordings of the legendary Italian composer; thanks to his daughter, Nina Rota, for the info: from CAM: 1) *La Vita di Maria* (oratorio, first time on CD). 2) A CD-book, *The Italian Neorealism in Music and Cinema*, covering 20 films from *Obsession* (1942) to *Roma, 11 o'clock* (1951), in English, Italian, and Japanese. Comes with two CDs, music by Rota, Mario Nascimbene, Goffredo Petrassi. 3) *Fellini & Rota* (with *Toby Dammit* and *Le Tentazioni del dottor Antonio*). CAM can be reached at Via Cola di Rienza 152, Rome 00732, Italy; ph: 39-6-687-4290; fax: 39-6-687-4046. Sony Classics has released a CD (Philharmonic Orchestra of La Scala, cond. Riccardo Muti) with the Suite from the ballet *La Strada*, Concerto per Archi and dances from *The Leopard* (*Il Gattopardo*). Fonit Cetra has released two CDs (both by the Symphonic Orchestra of the Bolshoi Theater of Moscow, cond. Riccardo Moretti): the first is *100th Anniversary of Cinema* with soundtrack selections, the second contains Rota's concert works *Symphony on a Love Song*, *Nonetto*, and dances from *The Leopard*. Agora Musica has released a CD of sonatas for Clarinet and Piano by Castelnuovo-Tedesco, Rota and Bernstein.

Recent Releases: Rhino has issued their 5CD box set *The Envelope Please... Academy Award Winning Songs* as five individual CDs and tapes. • World Domination (3575 Cahuenga Blvd West, Suite 450, Los Angeles CA 90068) has released the soundtrack to *The Harvest* (1993 cult film), music by The Crash Baptists. • Disney has reissued *Oliver & Company* on CD (J.A.C. Redford, Billy Joel), like anybody cared the first time.

Incoming: Motel Records (210 East 49th Street, New York NY 10017; ph: 212-755-4328) will issue on CD and LP the soundtrack to three Jess Franco films, *Vampyros Lesbos*, *Sexadelic Dance Party* (1969, crazy psychedelic/funk/rock music), due the first week of March. • Motown is expected to issue on CD on March 19 Willie Hutch's blaxploitation soundtracks *The Mack* and *Foxy Brown*. • edel America will issue *A Family Thing* (new MGM film with Robert Duvall), music by Charles Gross. • Warner Bros. will have its *X-Files* song album (with Mark Snow's theme) out in mid-March; a Snow score album is expected later this year. • Caroline Records is issuing the three *John Barry: The EMI Years* CDs in the U.S.; they plan for May a CD of the soundtrack-related Jackie Gleason 10" LP, *And Away We Go*, from 1953. • Capriccio's recording of *The Spirit of St. Louis/Ruth* (Waxman) is imminent. • John Scott will have his *Walking Thunder* and *Yellow Dog* scores out on JOS in a month or so.

Promos: Craig Safan has pressed a score-only CD of *Mr. Wrong*, not to be confused with the song album from Hollywood. • Hummie Mann has pressed *Dracula Dead and Liking It*.

Record Labels and Their Plans

BMG: The next "100 Years of Film Music" CDs are due in Germany in April: a *Mark Twain* disc (Steiner and Korngold's respective *Twain* out-ings), *The Gold Rush* (Chaplin), a film noir album, *Metropolis* (not Moroder!), a CD of Disney "Silly Symphony" music, and one more.

DRG: Due March: *Land and Freedom* (Fenton). Due April: *Gothic Dramas* (Ennio Morricone, TV, from Italian vaults, previously unreleased).

Epic Soundtrax: Two song soundtracks: *Great White Hype* (March 19), *Tin Cup* (June 18).

Fox: The next Classic Series discs (original tracks) are still without a distributor: *The Ghost and Mrs. Muir/A Hatful of Rain* (Herrmann), *Journey to the Center of the Earth* (Herrmann), *Forever Amber* (Raksin), *The Mephisto Waltz/The Other* (Goldsmith), *Beneath the 12 Mile Reef/Garden of Evil* (Herrmann).

GNP/Crescendo: Due at the end of March is the 6CD Irwin Allen box set: *Lost in Space*, *Voyage to the Bottom of the Sea*, *The Time Tunnel* and *Land of the Giants*, music by Williams, Goldsmith, Sawtell, Courage, Duning and others. Also due March: *Forever Knight* (Fred Mollin, TV); summer: *Alien Nation* (David Kurtz, TV).

Hollywood: March 19: *Little Indian Big City* (new film). April 16: *Last Dance* (Mark Isham).

Intrada: Due April 23: *Carried Away* (new film, Bruce Broughton). Planned for late spring (no date yet) are two orchestral scores by Christopher Stone, *Ticks* and *Fist of the North Star*. Intrada is both a label and mail order outlet, write for free catalog to 1488 Vallejo St., San Francisco CA 94109; ph: 415-776-1333.

Koch: Recording in April in New Zealand are four new albums: 1) Alfred Newman: *Wuthering Heights*, *Prisoner of Zenda*, *Dragonwyck*, *David and Bathsheba*, *Prince of Foxes*, *Brigham Young*. 2) Victor Young: *Around the World in 80 Days*, song medley (arranged by Henry Mancini), *The Quiet Man*, *Shane*, *Samson and Delilah*, *For Whom the Bell Tolls*. 3) Miklós Rózsa: *The Killers*, *Double Indemnity*, *The Lost Weekend*. 4) Miklós Rózsa: Violin Concerto (Igor Gruppman,

soloist), Concerto for Orchestra, Andante for Strings. Richard Kaufman will conduct the Newman and Young albums, James Sedares the Rózsa discs. All will be released later this year.

Marco Polo: Due rest of 1996 are a new Erich Wolfgang Korngold album (*Another Dawn*, *Between Two Worlds*, *Escape Me Never*), a Max Steiner album (*Lost Patrol*, *Beast with Five Fingers*, *Virginia City*), and a piano concert CD (Herrmann's "Concerto Macabre," Addinsell's "Warsaw Concerto," "Comish Rhapsody").

Milan: March 26: *Primal Fear* (James Newton Howard). June 4: *Dead Poets Society* (Maurice Jarre, re-release), *Speed* (score album reissue, 3 extra tracks, Mark Mancina), *A World Apart* (Hans Zimmer's first solo score, reissue). *Pie in the Sky* (Convertino) has been canceled.

Monstrous Movie Music: Pushed back to May due to digital editing nightmares are *Monstrous Movie Music*, Vol. 1 (*Them!*, *The Mole People*, *It Came from Outer Space*, *It Came from Beneath the Sea*) and *More Monstrous Movie Music* (*The Beast from 20,000 Fathoms*, *The Monolith Monsters*, *Tarantula*, *Gorgo*). These are newly recorded. Write Monstrous Movie Music at PO Box 7088, Burbank CA 91510-7088.

Play It Again: Forthcoming from this U.K. label: *The A to Z of British TV Themes*, Vol. 3.

PolyGram: Due March 12: *Two Much* (Michel Camilo). Planned for later this year are *Pinocchio* (new live action film with Martin Landau, Rachel Portman) and *Kansas City* (new Robert Altman film, jazz album, big names performing).

Retrosonic: Due in March from this new label is the library music used in Ed Wood's *Plan 9 from Outer Space* (no dialogue, good sound), previously unavailable in its complete form. Write POB 300656, Brooklyn NY 11230-0656.

Rhino: Scheduled CDs from the Turner vaults: March 26: *Korngold: The Warner Bros. Years*. April 23: *Singin' in the Rain*, *Ben-Hur* (Miklós Rózsa, 2CD set, not three), *House of Dark Shadows/Night of Dark Shadows*. May 28: 2001: *A Space Odyssey* (exact classical recordings used in movie), *The Carpetbaggers* (Elmer Bernstein), Gene Kelly Anthology. • Other planned score albums include *Ryan's Daughter*, *Gone with the Wind*, *King of Kings*, *How the West Was Won*. • A second volume of Hanna-Barbera music (including *Jonny Quest!*) is planned for Oct. 1.

Silva Screen: March releases on Silva America: *Hellraiser 4: Bloodline* (Daniel Licht), plus newly recorded Rózsa and Morricone compilations. Forthcoming from Silva U.K.: the first in a six-CD series of western film scores (with *The Wild Bunch*, *How the West Was Won* and *Gettysburg*, recorded in Prague) and a classical CD of Rózsa's Cello Concerto and Schumann's "The Gardens of Exile"; also two albums of British horror music, recorded in England, plus another album of James Bernard's Hammer film scores.

SLC: Due March 23 from Japan's finest: *Scacco alla Regina* (Piero Piccioni, CD and LP), *Now and Then* (Cliff Eidelman), *L'Uomo della stella* (Ennio Morricone), *Ran* (Toru Takemitsu). Due April 24: *Appassionata* (Piccioni), *Sudden Death* (John Debney), *Mighty Morphin' Power Rangers* (Graeme Revell), *To Die For* (Danny Elfman). Due May 22: *5 Bambole per la luna d'agosto* (Piero Umiliani), *La Morte bussava due volte* (Umiliani), *Days of Wine and Roses* (Mancini, Varese jazz album, LP). Coming soon from the Cinevox vaults: *Media*, *La Notte* (Gaslini), *New Sound Jazz* (Piccioni), *Quartet 1 & 2* (Gaslini).

Sony Classical: Elliot Goldenthal's Vietnam Oratorio (big concert work) will be out March 19. Due at the end of April is a John Williams-conducted Olympic album, *Summon the Heroes*, featuring Williams's new theme for the 1996 Summer Games as well as his previous Olympic pieces and music by other composers. This CD is not to be confused with no less than four other Olympic albums, including one on MCA. Williams is recording two more new albums for Sony in London in June, titles and repertoire TBA. Sony is also doing a new Herrmann album (usual Hitchcock, Truffaut films), Esa-Pekka Salonen cond. the LA Philharmonic, recording in April.

Super Tracks: In the works is *Time Master* (Harry Manfredini, straight to video sci-fi film w/ Michael Dom). Indefinitely delayed is *Nixon: The Final Days* (Cliff Eidelman, TV movie).

Varese Sarabande: Due March 12: *It's My Party* (Basil Poledouris), *Vertigo* (Bernard Herrmann, new recording cond. Joel McNeely), *The Thorn Birds 2: The Missing Years* (Garry McDonald, Lawrence Stone). March 26: *Executive Decision* (Jerry Goldsmith). April 23: *Shadows of the Empire* (Joel McNeely, music inspired by *Star Wars* book). Due May: *Legends of Hollywood Vol. 4* (Franz Waxman).

UPCOMING MOVIES

Paramount is leaning towards Jerry Goldsmith for the next *Star Trek* picture; nothing confirmed. • After a week of recording, Brian De Palma and Tom Cruise dropped Alan Silvestri and have hired Danny Elfman to score *Mission: Impossible* (it was tempted with *Dead Presidents*). • Narada recording artist Sheldon Mirowsitz provided the music for two acclaimed documentaries, "Spy in the Sky" (airing in PBS' *American Experience*) and *Troublesome Creek: A Midwestern*, the latter a feature and best documentary winner at Sundance.

DAVID ARNOLD: *Independence Day*. ANGELO BADALAMENTI: *Lost Highway*. JOHN BARRY: off of *Bliss*, no movies. SIMON BOSWELL: *Jack and Sarah*. BRUCE BROUGHTON: *The Shadow Conspiracy*, *House Arrest*, *Acts of Love*, *Infinity* (d. M. Broderick), *Carried Away*. CARTER BURWELL: *Joe's Apartment*, *No Fear, Chamber*. S. CLARKE: *Eddie*, *Dangerous Ground*. BILL CONTI: *Napoleon*, *Dorothy Day*, *Spy Hard* (w. L. Nielsen), *Car Pool*. MICHAEL CONVERTINO: *Last of the*

High Kings. STEWART COPELAND: *The Girl You Want* (w/ Winona Ryder), *The Leopard Son*, *Pallbearer*. MYCHAEL DANNA: *Kama Sutra*. MASON DARING: *Lone Star*. DON DAVIS: *Bound* (killer lesbians). JOHN DEBNEY: *Getting Away with Murder*, *Relic*, *Doctor Who* (TV). PATRICK DOYLE: *Great Expectations* (d. Cuarón), *Donnie Brasco* (d. Mike Newell, w/ Pacino, Depp), *Mrs. Winterborne* (d. R. Benjamin). JOHN DUPREZ: *Fierce Creatures*. RANDY EDELMAN: *Dragonheart*, *Diabolique*, *Daylight*, *Gone Fishin'*, *Quest* (replacing Michael Kamen). DANNY ELFMAN: *Mission: Impossible*, *Extreme Measures* (d. Aped, Hugh Grant thriller), *Freeway* (produced by Oliver Stone), *The Frighteners*. STEPHEN ENDELMAN: *Keys to Tulsa*, *Cosi*, *Reckless*, *Flirting with Disaster*, *Ed*. GEORGE FENTON: *Land and Freedom*, *Heaven's Prisoner*, *The Crucible*, *Multiplicity* (d. Harold Ramis). ROBERT FOLK: *Theodore Rex*. RICHARD GIBBS: *First Kid*. ELLIOT GOLDENTHAL: *Voices*, *Michael Collins*, *A Time to Kill*.

JERRY GOLDSMITH: *Executive Decision* (action film), *Two Days in the Valley*, *Chain Reaction* (formerly *Dead Drop*, action film). MILES GOODMAN: *Sunset Park*, *Larger Than Life*, *Til There Was You* (co-composer with Terence Blanchard). CHARLES GROSS: *A Family Thing*. DAVE GRUSIN: *Mulholland Falls*. CHRISTOPHER GUEST: *Waiting for Guffman* (yes, the actor/director). CHRISTOPHER GUNNING: *Firelight*. MARVIN HAMLISCH: *The Mirror Has Two Faces* (d. B. Streisand). RICHARD HARTLEY: *Stealing Beauty*. LEE HOLDRIE: *Twilight of Golds*. JAMES HORNER: *Courage Under Fire* (d. Ed Zwick), *To Gillian*. JAMES NEWTON HOWARD: *Primal Fear*, *Space Jam*, *Rich Man's Wife* (co-composer), *Ghost and Darkness*, *One Fine Day*, *Trigger Effect*. IGGY POP: *Brave* (d. Johnny Depp). M. ISHAM: *Last Dance*, *Father Goose*. MICHAEL KAMEN: *Jack* (d. Coppola), *101 Dalmatians* (live action), *Bordello of Blood*. LOS LOBOS: *Feeling Minnesota*. JOHN LURIE: *Box of Moonlight*. MARK MANGINA: *Twister* (d. Jan DeBont), *Moll Flanders*.

HUMMIE MANN: *Three Blind Mice*. WYNTON MARSALIS: *Night Falls on Manhattan*, *Rosewood*. JOEL MCNEELY: *Flipper*. ALAN MENKEN: *Hunchback of Notre Dame*, *Hercules* (animated). E. MORRICONE: *Stendhal Syndrome*. MARK MOTHERSBAUGH: *Last Supper*. IRA NEWBORN: *High School High*. DAVID NEWMAN: *The Nutty Professor* (w/ E. Murphy), *Matilda* (d. DeVito), *The Phantom* (d. S. Wincer). RANDY NEWMAN: *James and the Giant Peach* (songs and score), *Cats Can't Dance* (songs and score, animated). THOMAS NEWMAN: *American Buffalo* (w/ D. Hoffman), *Marvin's Room*, *Phenomenon*, *Larry Flynt*. M. NYMAN: *Mesmer*, *Portrait of a Lady*. JOHN OTTMAN: *The Cable Guy* (w/ Jim Carrey, d. Ben Stiller), *Snow White in the Dark Forest*, *Apt Pupil* (d. Bryan Singer, Ottman also editor). BASIL POLEDOURIS: *It's My Party* (d. Randall Kleiser), *Celtic Pride*, *Starship Troopers* (d. Paul Verhoeven), *Star Wars meets Convoy*, *Amanda*. RACHEL PORTMAN: *Honest Courtesan*, *Palookaville*, *Emma*, *Pinocchio*. REG POWELL: *Alaska*. ZBIGNIEW PREISNER: *The Island of*

Dr. Moreau (replacing W. Kilar).
TREVOR RABEN: *Glimmer Man* (new stupid-ass Seagal movie).
J.A.C. REDFORD: *Mighty Ducks 3*.
GRAEME REVELL: *The Craft*, *Killer*, *Race the Sun*, *The Crow 2*.
RICHARD ROBBINS: *Surviving Picasso*, *La Propriétaire*.
LEONARD ROSENMAN: *Mariette in Ecstasy* (replacing George Fenton).

WILLIAM ROSS: *Tin Cup*.
ERIC SERRA: *The Fifth Element*.
MARC SHALMAN: *Bogus* (d. Norman Jewison), *The First Wives Club*, *Mother* (d. Albert Brooks), *Free at Last*, *That Old Feeling*.
HOWARD SHORE: *Mars Attacks* (d. Tim Burton), *Striptease*, *Crash* (d. Cronenberg), *Truth About Cats and Dogs*, *Looking for Richard* (d. and

w/ Al Pacino), *Ransom* (d. R. Howard, w/ M. Gibson), *That Thing You Do* (d. Tom Hanks).
ALAN SILVESTRI: *Sgt. Bilko* (w/ Steve Martin), *Eraser* (w/ Arnold S.).
MICHAEL SMALL: *Sunchaser*.
MARK SNOW: *Katie*.
CHRIS STONE: *The Stupids* (d. Landis).
CHRISTOPHER TYNG: *Kazaam*.
SHIRLEY WALKER: *Escape from L.A.*

JOHN WILLIAMS: *Double* (d. Roman Polanski), *Sleepers* (d. Levenson).
PATRICK WILLIAMS: *The Grass Harp*.
GABRIEL YARED: *English Patient*.
CHRISTOPHER YOUNG: *Head Above Water* (w/ Harvey Keitel).
HANS ZIMMER: *Prince of Egypt* (animated musical, Dreamworks), *Bishop's Wife*, *The Fan*, *The Rock* (w/ Sean Connery, co-composer).

CURRENT FILMS, COMPOSERS AND ALBUMS

<i>Beautiful Girls</i>	David A. Stewart	Elektra	<i>If Lucy Fell</i>	Charlton Pettus, Amanda Kravat
<i>Before and After</i>	Howard Shore	Hollywood	<i>The Juror</i>	James Newton Howard
<i>The Birdcage</i>	Jonathan Tunick		<i>Leaving Las Vegas</i>	Mike Figgis
<i>Bottle Rocket</i>	Mark Mothersbaugh		<i>Mary Reilly</i>	George Fenton
<i>Broken Arrow</i>	Hans Zimmer	Milan	<i>Mighty Aphrodite</i>	various
<i>Chungking Express</i>	Frankie Chan, Roel A. Garcia		<i>Mr. Holland's Opus</i>	Michael Kamen
<i>City Hall</i>	Jerry Goldsmith	Varèse Sarabande	<i>Muppet Treasure Island</i>	Hans Zimmer
<i>Dead Man Walking</i>	David Robbins	Columbia	<i>The Postman</i>	Luis Enrique Bacalov
<i>Down Periscope</i>	Randy Edelman		<i>Restoration</i>	James Newton Howard
<i>Fargo</i>	Carter Burwell		<i>Richard III</i>	Trevor Jones
<i>The Flower of My Secret</i>	Alberto Iglesias		<i>Rumble in the Bronx</i>	J. Peter Robinson
<i>Happy Gilmore</i>	Mark Mothersbaugh		<i>Sense and Sensibility</i>	Patrick Doyle
<i>Heavy Metal</i> (re-release!)	Elmer Bernstein	go buy the old LP	<i>The Star Maker</i>	Ennio Morricone
<i>Hellraiser: Bloodline</i>	Daniel Licht	Silva Screen	<i>Things to Do in Denver...</i>	Michael Convertino
<i>Homeward Bound II</i>	Bruce Broughton		<i>Up Close and Personal</i>	Thomas Newman

CONCERTS

California: May 11—Redding s.o.; *The Raiders March* (Williams).
Colorado: May 5—Colorado Youth Sym., Fort Collins; *Gettysburg* (Edelman), *Robin Hood: Prince of Thieves* (Kamen), *The Rocketeer* (Horn).
Florida: March 20, 21—Boca Raton s.o.; *Papillon*, *Poltergeist* (Goldsmith), *The Bandwagon* (Schwartz), *Devotion* (Korngold), *The Untouchables* (Morricone), *High Noon*, *The High and the Mighty* (Tiomkin).
Illinois: March 23—Rockford s.o.; *Ghost* (Jarre), *Vertigo* (Herrmann), *Star Trek I* (Goldsmith), *Breakfast at Tiffany's* (Mancini), *Ben-Hur* (Rózsa).
Iowa: April 13, 14—Cedar Rapids s.o.; *Star Trek: The Motion Picture*, *Alien* (Goldsmith), *Star Trek IV* (Rosenman).

New York: March 17—Rochester Phil. Orch.; *Raiders* (Williams). March 28—Little Orchestra Society, Lincoln Center, Manhattan; *Anthony Adverse* (Korngold), *Best Years of Our Lives* (Friedhofer), *Place in the Sun* (Waxman), *Blue Angels* (Hollander), *Fall of a Nation* (Herbert), *Wuthering Heights* (Newman), *Spellbound* (Rózsa). May 14—Blue Mountain Middle School, Peakskill; *Gettysburg* (Edelman).
Pennsylvania: March 21—Northeast Pennsylvania s.o., Scranton; *Sunset Boulevard* (Waxman).
South Carolina: March 16, April 2, April 3—Hilton Head s.o.; Victor Young Medley, *Dances with Wolves* (Barry), *The Godfather* (Rota).
Texas: March 30—First Baptist Church, Houston; President's Country Medley (Tiomkin), *Happy Trails*

(Evans), *Bonanza* (Livingston/Evans). April 13—Waco Sym.; *Breakfast at Tiffany's* (Mancini), *Around the World in 80 Days* (Young).
Utah: March 22, 23—Utah s.o., Salt Lake City; *The Lost Weekend* (Rózsa).
Virginia: April 13—Richmond s.o.; Film Themes Medley (Waxman).
Canada: Feb. 29—Nova Scotia s.o., Halifax; *The Mission* (Morricone).
England: March 25—Gildhall School of Music, London; *The Mission* (Morricone), *White Sheik*, *La Dolce Vita*, *La Strada* (Rota).
Germany: March 15, 16, 17—Duisburg s.o.; *High Noon* (Tiomkin).
Symphony Nova Scotia will perform live to the silent movie *The Phantom of the Opera* on March 19. They will give a film music concert on March 22.

There will be an all-John Williams concert at Orchard Hall, Tokyo, Japan on April 29, Tetsuji Honna conducting the New Japan Philharmonic Orchestra.
John Williams will conduct a concert of his music himself at the Barbican Centre, London, June 26, 28 and 30. Call the Barbican box office at 0171-638-8891.
Erich Kunzel will be doing a film music concert in May with the Cincinnati Pops.
This is a list of concerts with film music pieces in their programs. Contact the respective orchestra's box office for more info. Thanks go to John Waxman for the majority of this list, as he provides the scores and parts to the orchestras. * For a list of silent film music concerts, write to Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111.

READER ADS

FEE INFO: Free: Up to five items. After five items, it's \$5 for an ad with up to 10 items; \$10 for an ad with up to 20 items; \$20 for up to 30 items; and add \$10 for each additional (up to) 10 more items. Send U.S. funds only to Lukas Kendall, Box 1554, Amherst College, Amherst MA 01002-5000.

WANTED

Peter Holm (ee94phm@student.hgs.se) is looking for Dennis McCarthy's *V: The Final Battle* (promo CD).
Allen Kleinberg (128 Eaton Way, Cherry Hill NJ 08003) is looking for the following LPs: *The Field*, *The Conversation*, *Bedazzled*, *Edward Scissorhands*, *Fear Is the Key* (Budd).
Paulo Mancini (Caixa Postal 227 AG, S. Bernardo Campo \ SP CEP: 09701-970, Brazil) is looking for a serious pen pal admirer of Jerry Goldsmith for exchange of material (articles, VHS, tape dubs, etc.).
Bob Micklewicz (7 Whittemore Terr, Boston MA 02125; ph: 617-825-7583) is looking for these LPs: *Due voliti della paura* (Pegaso PG-8, Micalizzi), *Femmini insaziabili* (Ariete 2006, Nicolai), *Five Miles to Midnight* (United Artists, Theodorakis), *La Folie des grandeurs* (Japan LP, Polnareff), *Pistolero dell'ave Maria* (Ariete 284, Micalizzi). Will buy or trade from extensive collection; all lists welcome.
Dan Ramer (103713.614@compuserve.com) is looking for *The 'Burbis* on CD at the best available price.

Thomas Rhea (26 Cole Ave, Millis MA 02054-1253; fax: 508-376-4423; tomrhea@aol.com) is researching electronic music and instruments and looking for a number of related film score recordings. Write for list.

FOR SALE/TRADE

Glenn Atchison (2850 Lakeshore Blvd W, PO Box 831, Toronto, Ontario M8V 4A1, Canada) has for auction the Elmer Bernstein Film Music Collection: 14 LPs and 13 "Film Music Notebooks" (almost mint). Minimum bid: U.S. \$750. Closing date: April 15.
Bradley Bennett (8374 Mulholland Drive, Los Angeles CA 90046) has two copies of *Apollo 13* (b&w promo, James Horner music only). Best offers.
Kerry Byrnes (11501 Woodstock Way, Reston VA 22094; fax: 703-471-1530; e-mail: KJoseB@aol.com) has for auction Ennio Morricone's *Danger: Diabolik* (Italy, 1968, 45rpm, Parade PRC 5052, near mint) w/ picture sleeve. Minimum Bid: \$150. Closing date: April 15.
Michel Coulombe (3440 Mt. Royal E, Montréal, Québec H1X 3K3, Canada) has for sale 800 soundtrack LPs including many rarities such as *Body Heat*, *Game of Death*, *Starcrash*, *Dragon-slayer*, *Island of Dr. Moreau*. Most are sealed or mint. Write for free list.
Hans Karl (461 South Chatham Circle, Apt F, Anaheim CA 92806; ph: 714-632-9489) has for sale the following James Horner CDs: *Apollo 13* promo (\$200), *The Rocketeer*, still sealed in original long box (\$125).
Zain Khan (1-800-628-5599, Los An-

geles) says: Attention composers... Orchestral Conductor specializing in film scores for hire/consultation.

Ron O'Brien (505 S Beverly Dr #544, Beverly Hills CA 90212) has for sale rare original film score recordings on movie studio discs. Send SASE for list.
Chris Williams (18 Plimmers Lane, Haynes, Bedford MK45 3PL, England) has a collection of rare soundtracks for sale or trade, including *The Lion*, *Nine Hours to Rama*, *Twisted Nerve*, *Alfred the Great*, *Roots of Heaven*, plus many more. Send for list.
Bruce Yeko (Box 496, Georgetown CT 06829) now has available a 64 page LP catalog of films and shows, send \$2 for a copy.

FOR SALE/TRADE & WANTED

Andy Dursin (PO Box 846, Greenville RI 02828) is looking for a TV Themes album by "Steve Dorff & Friends" from five years ago or so. Has for trade *Ramblin' Rose* (Bernstein, sealed).
Don Fiandro (6885 S Redwood Rd #1303, West Jordan UT 84084) has for sale, money orders only, plus \$3 shipping: At \$25: *Midnight Run* (MCA, Elfman), *Maurice* (RCA, Robbins), *Reversal of Fortune* (Milan, Isham). At \$30: *Dad* (MCA, Horner), *The River* (Varèse, sealed, Williams), *Innerspace* (Geffen, Goldsmith). At \$40: *The Rocketeer* (Hollywood, Horner). Wanted: *The Boy Who Could Fly*, *Farewell to the King*, *Day of the Dolphin*.
Rob Knaus (320 Fisher St, Walpole MA 02081; ph: 508-668-9398) has CDs for sale: \$5 each: *In the Line of Duty* (Snow), *Poltergeist II* (30 min.,

Goldsmith), *An American Tail* (Horn), *Iron Will*, *Samantha* (McNeely), *Lion in Winter* (Sony, Barry), *A World Apart*, *Paperhouse* (both notched, Zimmer). At \$8 each: *Thunderheart*, *A Far Off Place* (Horn), *Last of the Dogmen* (Arnold), *Dolores Claiborne* (Elfman). At \$10 each: *Class Action*, *Dad*, *Once Around*, *Gorky Park*, *Where the River Runs Black* (Horn), *Lionheart: Symphonic Epic* (Varèse reissue, Goldsmith). At \$20: *Lionheart Vol. II* (Varèse 47288, Goldsmith). Every order receives special "mystery" cassette. Order now! Everything must go! Wanted on CD or tape dub: *Richard Bellis Music for Television* (promo).
Frank Malone (240 Milagra Drive, Pacifica CA 94044; ph: 415-355-2652) wants *King Kong Lives* (John Scott, CD, Japanese Victor CDP 1125). Will trade Barry's limited edition CD of *Body Heat*, plus *Ruby Cairo*, or etc.
Thomas Vogt (3705 Briarwood Dr, Erie PA 16510) wants *Batteries Not Included* and (any available format) TV's *North and South*, *Lady in White*, *Poltergeist* (the first movie). For trade or sale: *Man in the Moon* (Howard).
Brad Willis (647 Halifax Dr, Lexington KY 40503) has for trade-only one each of the following, all unsealed but mint: LPs of *Battle Beyond the Stars* and *Humanoids from the Deep* (outer jackets excellent, minimal surface noise), CDs of *The Accidental Tourist*, *Farewell to the King*, and *Willow*, and a promo cassette of *Hocus Pocus*. Looking for CDs only of *Greystoke: The Legend of Tarzan and Runaway*.

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Amherst MA 01002-5000

...I was shocked by your Danny Elfman interview (#62). But it wasn't Elfman or his personality that disgusted me. I could care less if he thinks "film music sucks." What bothered me was that you seemed to agree with him, calling his statements "refreshing and insightful." Do you really enjoy, care for, or even respect the music that you collect? Apparently not, so why are you publishing this magazine? Another thing that revolted me is that you seemed to be trying to get your readers to agree with Elfman. Can't you just let collectors enjoy the art of film music and stop trying to brainwash them with all this pseudo-intellectual crap?

Why do you have such a negative view of the art you claim to be a fan of? (This certainly isn't the first angry editorial you've written about it.) Of course, a publication about anything would need some cynicism to keep its edge, and there certainly are some unfortunate weaknesses in modern film music, but I've really had it with all your whining. We have gotten to a point where it would be refreshing for you to say something positive about the current state of film music.

Bill Myers
31 Rose Avenue
Marblehead MA 01945

Okay, sure. I think Tom Newman has been doing some real interesting things, and I'm pleased to present such a thoughtful interview with him this issue. I appreciate this letter because I like to know when I am crossing the line between just criticizing things and actually alienating readers—thank you. A couple of points, though: 1) It's not like I'm a classical music fan publishing a film music magazine, saying every month that film music stinks, you should all listen to classical music. I'm saying film music is great, but today it's disappointing considering where we could and should be. 2) This is real intellectual crap.

...I am a student of Film Scoring and Composition at the Berklee College of Music looking to exchange any learning materials or printed sheet music of film music. In my studies here, I have done several analytical essays, transcriptions, and have assembled cue sheets for films of all periods. Many of the students here trade their work with one another to learn more and believe me it works. I have also "acquired" copies of music to several film music cues and suites (some in the composer's original hand) which I dare not list here, but have traded photocopies with several other students who have made similar acquisitions. I will not sell these scores because that's major illegal. Write me if you have anything interesting to exchange.

I'll also offer this one tip as an excellent source for film music scores: The Library of Congress. A friend of mine and I went down to DC for a day and found some real gems. Before you get too excited, you can't leave the library with any materials (they all but frisk you at the exit door using metal detectors and scanners) or photocopy them, but you can view them in a private room for as long as you like. We found (brace yourselves Goldsmith fans) the complete *Alien* in full orchestral score (with timings and all written in), complete scores

to *The Bible* and *North by Northwest* (the copies used on the podium; they had big punches and streamer marks all over them), and excerpts from Elfman's *Batman Returns* and Howard's *Dave*. There was a ton more, but we didn't have enough time to investigate. Recordings are not readily available in the library, so bring your walkman/discman with you so you can follow along. It's a trip absolutely worth taking. Check it out.

William Richter
Berklee College of Music
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...Hello fellow freaks of the world. Today is yet another beautifully strange occasion in which I find myself alive, with just enough blood flowing through my head and fingers to produce some words onto a page. As a composer and filmmaker among the many, many others of you who read this illustrious publication, I am desperately attentive to each and every interview with professionals who are working on the films we view. Though I find all information important, I would love to know more about how these composers got their breaks into the business, as well as what equipment they use when working in the industry. These would be the first questions I would ask them, and I'm sure that there are many other composers out there who would find this information invaluable. So as I read the Danny Elfman interview (#62, 64) and find that he is a cynical but lovable genius, just like myself (yeah, well...), I would love to know what software he composes on, and hear all about whatever lame projects he first scored to obtain his status. So please, to all interviewees out there fortunate enough to speak directly with these composers and filmmakers, just keep this letter in mind, and feel free to throw my name around as if I am the next Quentin Tarantino!

Franklin S. McKeown III
7435 Kingsbury
St. Louis MO 63130

Fred Karlin's Listening to Movies (Schirmer Books, call 1-800-323-7445) has a chapter on current composers and how they got started. Franklin adds he's an amateur filmmaker and would love to hear from potential co-workers, "serious inquiries only, please."

...Thanks for that great John Barry/007 special (#63). I know I'm not alone in declaring myself to be the world's greatest John Barry fan—but I really am!

On the infuriating debate about who composed the Bond theme, I consider myself honored in that I heard John Barry's take on it in person when I had the good fortune to spend a day with him while he was mixing the score to Chris Gerolamo's short film, *The Witness*, at Post Logic in Hollywood in late 1992. Mr. Barry patiently recounted to me that he was called in at the last moment and composed an original theme that was based in part on a track he had previously written entitled "Bees Knees." I don't care what Monty Norman claims. John Barry composed the Bond theme—and it's time the whole world found out and gave credit where credit is due. Take one look at Barry's formidable career and you'll know this gentleman (and I mean it in the truest sense) has the goods. Where is Monty Norman today?

I was lucky enough to join Barry for lunch that afternoon and found him to be a modest, yet amusingly opinionated individual. On the "why didn't Barry score *GoldenEye*?" question: I asked him if he

was going to score another Bond film and he responded that he had no intention of ever doing so. I told him I was disappointed to hear that, as I considered him to be the "real" James Bond. I guess he's just burned out on 007. Our loss.

Wayne Kramer
1119 S Rexford Dr #3
Los Angeles CA 90035

...The term "concert music" has been invested with too much meaning. A concert is a public performance of music to be enjoyed by an audience; it has nothing to do with musical forms. Somebody playing fragments of "Mary Had a Little Lamb" on a synthesizer using samples of underwater farts could theoretically be just as viable "concert music" as any Beethoven piece. The determining factor is whether an audience wants to hear it, not any intrinsic musical value.

The real question is whether film music can double as absolute music, to which my answer is: not unless it's damned lucky. To create a film score that has the self-contained structure required to be good absolute music is to risk ignoring the demands of the film. (This is the genius of John Williams: he has a gift for creating cues that, while functionally "cue-y," give the illusion of being self-contained absolute pieces.) To hold film scores up to the standards of absolute music is stupid. This isn't because absolute music is "better," it's just created with a different purpose and different execution in mind.

If people could get past the fact that most film music is not viable absolute music, then we could go on and enjoy film music concerts. I personally would never care about film music concerts if I could just go to a Poledouris or Goldsmith scoring session. The thrill of seeing the performance as well as hearing it is my primary interest. All the other philosophical crap is secondary.

Owen T. Cunningham
3 South Road
Ellington CT 06029

...In response to John S. Walsh's article *Kong, Kane and Everything Else* (#62): I'm tired of reading how Max Steiner "invented" film music. There is not much new in *King Kong*, no techniques not used before by other composers. Walsh offers no documentation when describing *Kong* as the "bible of film music" other than his own rhapsodic descriptions. I think today's young film buffs ascribe a much higher importance to this score than was felt at the time.

Steiner was a gifted and astute composer who knew exactly what a film needed musically. His RKO scores probably gave other studios the impetus to use more music in their films, but there is no ground-breaking technique in *Kong* other than its virtual wall-to-wall music.

The grammar of dramatic film music was established before Steiner ever wrote any dramatic scores of note. I would reference Heinz Roemheld's score for *White Hell of Pitz Palu* (May 1930) which used virtually every basic musico-dramatic device, including leitmotives, music imitating natural sounds, music synchronized to screen action ("Mickey Mousing"); even a theme song released as a record tie-in. Roemheld, like many film music pioneers, learned his craft composing and arranging for pit orchestras for silent films. In fact, most of the devices attributed to Steiner hark back to opera and stage melodrama, and their use in films was probably the natural outgrowth of experimentation to

dramatically heighten what was a pantomimic art.

At the time, *Pitz Palu* was screened for Paramount's music department as an example of what a model film score should be. In fact, Hugo Friedhofer related how Roemheld's use of staccato orchestral effects to suggest dripping water remained with him and influenced him nearly 25 years later, while composing the score for *Rains of Ranchipur*.

There are many reasons why music scores fell out of favor as the talkie revolution progressed. Audiences had suffered a surfeit of "all talking, singing, dancing," etc. Some producers felt that films should more closely compete with the stage, and music should only be heard when arising from an explainable on-screen source. Probably most powerfully, the movies fell on hard times with the Depression (the weekly *Variety* of the period features unrelenting reports of crushing financial losses and cut-backs at the studios). Cutting music to a bare minimum was an economy measure.

While Steiner may not have invented anything, he was given the chance by Selznick to compose expanded scores for many films and made the most of his opportunity. And that is the impact and legacy of Steiner as a film music pioneer: his demonstration to a reticent industry of the importance of music in powerfully bolstering film drama.

Richard H. Bush
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Trumbull CT 06611

...When in your summer issue (received in the very autumnal September in the U.K.) you ask for comments on favorite Maurice Jarre scores, it was rather like setting a red rag before a bull (if that is the correct metaphor!) being an unashamed fan of Maurice's music since seeing *Lawrence of Arabia* at the tender age of 7. It is not every fan who has not only the chance to meet their hero, but also to actually record their music—although our recording of *Lawrence of Arabia* didn't meet with Maurice's approval, mostly due to inexperience on the record company's side (it was only our second recording) and reliance on a "professional" album producer coupled with poor engineering. The saga of our recording of *Lawrence of Arabia* could fill a slim volume, but I won't bore you with that now. Fortunately our recent recording of various themes and suites has met with Maurice's blessing.

With regards to my favorite Jarre scores, there are many, but I will just try to point your readers in the direction with my Top 20 of some of the more unusual (in chronological order):

1. *The Big Gamble* (1961): A jolly travelogue-type score leaning on Irish and African themes for a rather awful film starring Stephen Boyd.
2. *Sundays & Cybele* (1962): An Oscar-nominated, wonderfully atmospheric and mystic score which apparently led to Maurice being offered *Lawrence of Arabia* (along with Malcolm Arnold, Benjamin Britten, Aram Khachaturian and Richard Rogers).
3. *Therese Desqueyroux* (1962): Probably Jarre's finest score for a Georges Franju film (he wrote five others for this neglected pioneer of French new wave), full of characteristically fragile yet haunting dance melodies.
4. *Mourir à Madrid* (1963): Music for Frederic Rossif's passionate feature-length documentary about the Spanish

Civil War—appropriately scored for just two acoustic guitars and percussion.

5. *Is Paris Burning?* (1965): A major symphonic score notable for its audacious use of 12 pianos and its lifting "Paris Waltz." This might have been an "International All-Star Cast" mess, but Jarre's score stands as a timeless memorial to the spirit of the French Resistance and the city of Paris.

6. *The Professionals* (1966): Jarre's first western score shows exactly why French composers write the best Spanish music! Maurice obviously feels at home in this Mexican idiom as he later proved with *Villa Rides*, *El Condor*, *Moon Over Parador* and *A Walk in the Clouds*.

7. *The Fixer* (1968): John Frankenheimer's attempt to cross *The Birdman of Alcatraz* with *Doctor Zhivago* failed miserably at the box office, but the film produced one of Jarre's most interesting and heartfelt scores, written sparingly for a lone violin accompanied by five percussionists until the final two-minute burst of symphonic music as the hero (Alan Bates) wins the right to a fair trial.

8. *The Damned* (1968): Visconti's classic about corruption in pre-WWII Nazi Germany gave Jarre a chance to write a score that on the surface seemed traditional and routine, yet whose tunes had an unnerving brittleness and fragility.

9. *El Condor* (1970): Largely forgotten western that tried to cash in on the popularity of Lee Van Cleef and the spaghetti western. Jarre wrote a robust, again Mexican-influenced main theme which avoided any nods to Morricone, and was pure 100% Jarre throughout with its battery of percussive effects.

10. *Ryan's Daughter* (1971): This most neglected of David Lean's epics ironically has probably Jarre's most appropriate score. Lyrical yet ethnic, the music is not inherently Irish yet has an engaging folk-like quality, with some concessions to the Celtic elements of the story, especially in the use of seven harps. Jarre, a master of march music, also composed two of his best for this film.

11. *Pope Joan* (1972): The story of a medieval female Pope, this is one of the most embarrassing movies of all time with ham-fisted direction from veteran Michael Anderson and just plain ham-acting from Liv Ullmann, Maximilian Schell, Trevor Howard, Olivia de Havilland, et al... yet Maurice produced a subtle and richly melodic score, more in the Georges Delerue vein, and even got to use a choir—although in a conversation I had with Maurice he had no recollection of this! (Maybe he just wanted to forget everything about the film!)

12. *The Life and Times of Judge Roy Bean* (1973): John Huston's quirky and episodic western fable with an equally quirky and original score utilizing many exotic instruments including wine glasses. Maurice even got an Oscar nomination for his luscious parody of "Raindrops Keep Fallin' on My Head"—"Marmalade, Molasses and Honey."

13. *Mandingo* (1975): Richard Fleischer's Southern States pot-boiler gave Maurice a chance to write "the blues," with a memorable song performed by Muddy Waters.

14. *Shout at the Devil* (1976): For this Roger Moore/Lee Marvin adventure yarn, Maurice only got to use six pianos (as a motif for the German battleship)—plus a symphony orchestra and large native African choir. Lee Marvin even got to sing a bawdy shanty on the album.

15. *Jesus of Nazareth* (1977): One of the finest scores ever for a TV mini-series; Maurice skillfully managed to avoid all the pitfalls and clichés of Hollywood-style religious scoring to present subtle yet complex and very reverential music for Zeffirelli's masterpiece.

16. *The Prince and the Pauper* (USA: *Crossed Swords*, 1977): This disappointing historical adventure nevertheless inspired Jarre to a rich outpouring of pomp, heraldry and majesty and one of his finest "Love Themes," for Oliver Reed and Raquel Welch! (This was one of the first occasions that Maurice had Christopher Palmer assisting him.)

17. *The Magician of Lublin* (1979): Probably my favorite unreleased Jarre score (performed by The London Symphony Orchestra in the film). Again Maurice wrote an inspired score for a less-than-inspired movie—directed by Menachem Golan (need I say more?). Jarre was in his element and created a whole series of waltzes and polkas as well as darker melodies, reminiscent of Kurt Weill, with brilliant, but never overbearing, use of the ondes martenot.

18. *The Tin Drum* (1979): An experimental score in which Jarre managed to match Schlöndorff's disturbing images with equally idiosyncratic music.

19. *Mad Max Beyond Thunderdome* (1985): A powerhouse score written for a large orchestra, including four ondes martenot, boys choir and didgeridoo! Unfortunately the album release was a victim of EMI's commercialism and only contained some 30-minutes of score when in fact Maurice and engineer Dick Lewzey had prepared a double-LP of material. (Having been privileged to hear the original album master it is just a shame that, due to the cost of the re-use fees, it might never be released.)

20. *Enemy Mine* (1985): Probably Jarre's most successful mix of orchestra and electronics although much of the orchestral music is a *Mad Max 3* clone.

James Fitzpatrick
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England

...Last summer, I attended a performance of Mahler's 2nd Symphony at the Hollywood Bowl. On the walk back to the car, I overheard two middle-aged women, one commenting to the other: "I think if Mahler lived now, he would be writing film music." This got me thinking not only about their ignorance of Mahler's life and his music (he was opposed to Straussian tone poems and wrote music of a more personal, autobiographical nature, once commenting that he would never want to write an opera) but also about the underlying implication that a late-romantic orchestral style equates to "film music." Here, we have empirical proof of the harm John Williams has done to prejudice the philistine masses. Film music is any music, source or underscore, that is included in a film. The words "film music" do not implicate a style of music, or specify a manner of instrumentation. Then why do the masses equate film music as a style of music? It is because of the success of the films Williams has scored and resultant exposure he has received with them. It also helps that simple melodic music is relatable to the lowest-common-denominator of film-going sensibilities. That is Williams' genius: he is the Elvis of film scorers, a modern-day Johann Strauss. He writes competent music that works dramatically for the films he is

assigned and he can do it on time. It is also a symptom of a film industry more concerned with replicating the success of a hit. Williams' success has spawned a whole generation of film scores in the same style, whether or not they serve their films' dramatic needs. Now, an audience almost expects a late-romantic style score for most movies.

Art should open people's minds to infinite possibilities, free their minds from the shackles of expectation. The Williams style is in fact itself a throwback to the early days of Hollywood when the most competent scorers were European immigrants escaping being labeled a perpetrator of Entrate Musik. These talented composers were direct descendants of the late-romantic movements and wrote what they were trained to do and wrote it well. Williams is not an innovator. He is like a Fritz Kreisler in regard to reinventing music of an older period. If he has a soul, he (Williams, not Kreisler) too must feel the suffocation of creating his own beast. He has created a certain expectation in the marketplace of a certain type of product every time he writes a score. Schoenberg in his essay "Criteria for the Evaluation of Music" states, "Ambition or the desire for money stimulates creation only in the lower ranks of artists."

I am also sick of the bickering between Williams and Goldsmith fans. I admire the passion with which it is delivered; it brings to mind the Brahms vs. Wagner controversy of the end of the last century. But of course, in the grand scheme of music, neither Williams nor Goldsmith can even warrant being mentioned with either of these great composers in the same sentence. Both are good at what they do and have produced great film scores. The difference between them goes back to my original gripe, that Williams has, by his stature as an icon that transcends his medium, helped to create a bias in the minds of the masses to constrict the artistic expectations of his medium; whereas Goldsmith has been able to stay more chameleon-like in his work. This leads to a discussion of style in film composing. Does it serve the dramatic obligations of a film for the film composer's contribution to have a personal style? Is it a quality important in a film composer? While there are elements that will remain constant in any of a composer's works, whether he wants them to or not (like intervals used in melodic construction, rhythms, spacings of vertical sonorities—subconscious habits akin to average word lengths of a writer, or use of punctuation), there are enough factors he can control (instrumentation, harmonic language, etc.) to more clearly define his style.

Having a style for a film composer does not function always to suit a film. Shouldn't a film composer be able to rock or swing on cue? When a B-29 flies overhead, to have ready at his faculties a Pendereckian threnody? That kind of command over compositional technique and diversity is what I respect in a film composer. Notice I do not say composer. There is a big difference when one has to produce a product under time constraints, whose function is subservient to visual obligations, and when one writes pure music for one's own artistic legacy. They are two separate art forms, which is not to say that someone can't do both, either (Shosty, Proko, Corigliano, etc.). But herein lies the fundamental difference between external program music and a concern for an autobiographical one—this is why Mahler would never have written film music. So, in fact it is

good that a film composer has no recognizable personal style—it is a credit to his creativity not to be pigeon-holed.

On the other hand, when a whole canon of work is involved, where a film scorer is able to work consistently with a director, a style can be important. The Nino Rota music for Fellini, however derivative of himself in later films, is a unique contribution to the history of cinema. The clown music and nightclubish music with unique instrumentation (guitar, vibes, organ, etc. in weird combinations) portrayed not only a time period, but Fellini's quirky personality; like Mahler essentially writing one symphony, Fellini essentially made only one film—they are all autobiographical on some level (did anyone get the *I Vitelloni* allusion in *Cinema Paradiso*?). Morricone's scores for Leone also serve a style helping to build a canon of work. I have read many letters in which other readers have demeaned a film composer for writing the same thing over and over—if this too serves a dramatic purpose, that is to say, helping an alter-ego director build a unique canon of work, then it is justified. I agree, though, where Horner is concerned, he repeats himself when under stress, he repeats himself when not under stress (which is not to say that he has not written good music as well, but... hey, if you want Shostakovitch, why not get the real thing by watching *Battleship Potemkin*, a greater film/score than Horner will ever work on/compose?).

Anyway, too much time is spent on this fanaticism that we lose time discussing more important topics: the merits of Honegger's *Napoleon* vs. Papa Coppola's; the merits of seeing *Metropolis* live (can we kill Moroder, by the way?); finding videos/screenings of *The Godfather* (does it exist here?); the contribution of Hayasaka and Kurosawa in developing visual/aural counterpoint, also Kurosawa's sonata-form movie structures; the disturbing trend of important U.S. filmmakers (Tarantino, Woody Allen, Scorsese, Kubrick) in using temp-track scores instead of original underscores (sometimes with bad editing as well); the disturbing trend of naming a film after a famous song, featuring a version of that song in a meaningless 5-minute montage sequence just so the producers can have a "soundtrack" that will be a hit—even an Academy Award-winning movie like *Forrest Gump* had too much classic rock (who buys this crap? You could get the same Allman Brothers tunes on "Freedom Rock" and cheaper too!); and finally my favorite topic: the question of the leitmotiv. It's been used for too long. Wouldn't it be more innovative not to use it at this point in time? Again, the leitmotiv is also a historical residue from the first generation of film composers who were trained Wagnerians. Now, in the hands of less-trained musicians, the leitmotiv ends up lacking the psychological depth of a Berg or R. Strauss, and too many film composers confuse varied repetition for development. Weill and Debussy have proved that in this century, the leitmotiv is not the only option. There's so much to talk about, let's talk shop.

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...Erin Hanson (#63) brought up an interesting point about films working without scores. Three that immediately come to my mind are *Fail Safe*, *Executive Suite* and *The Hill* (Sean Connery). Also, although I'm not sure without watching the film again, I believe *The*

Gunfighter (Gregory Peck) had only main and end titles—no score in the body of the film. I would almost be inclined to include *Dr. Strangelove*, because what music there is in the film is not *used* the way we usually think of film scoring. Like everything else in the picture, the music cues are jokes and do not really add anything as a “score”—take the music away and you are still left with the same brilliant film, just with three fewer jokes. By the way, for anyone interested, the music being played over the main credits as the B52 “mates” with the KC135 tanker for in-flight refueling is a love song called “Try a Little Tenderness.”

I'm sure that there have been other films without scores (or with minimal scores), especially European or English films. I think that all of these have one thing in common: they rely on their scripts for their strength, and I do not think that any of them “lost” anything, or were less enjoyable, for not having full music scores. I wonder how many people saw *Fail Safe*, for example, and were so engrossed in the film that they did not even realize that there was no music.

To be honest, I think that film music is the single most unnatural aspect of film-making. I know I'll be burned in effigy for this, but I also believe that David Raksin's comment to Hitchcock on the set of *Lifeboat* (Hitchcock asked where the orchestra would come from in the middle of the ocean and Raksin replied something like, “Tell me where the cameras come from and I'll tell you where the orchestra comes from”) is specious at best. The camera is a narrative tool, showing us events, whether factual or fictional—the pictorial equivalent of reading, if you like. But events don't happen with musical accompaniment. When *Patton* led his 3rd Army across half of Europe, he wasn't followed by a 100-piece orchestra playing his march.

Films without scores *can* work, and they have. I can't think of any films that have been spoiled by not having a score, but I've seen plenty that have been totally ruined by having a bad score, or too much score, or an overblown score.

Having said all this, am I advocating doing away with film music? Not on your life! If that ever happened I'd have to get a new hobby and Lukas would have to go back to studying.

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Royal Brown mentioned to me that, to him, Erin Hanson's original point about a movie with no music like *Belle de Jour* is that there is no music at all—score or source. Therefore, *Dr. Strangelove* (which does have nondiegetic music) and *The Birds* (which I mentioned last issue, and which has source music as well as a quasi-score sound design) do not count. Royal pointed out that other films by Belle director Luis Buñuel such as *Diary of a Chambermaid* (1964) have no music whatsoever. Ron Bohn added: “Lots of experimental films don't use music (films by Stan Brakhage don't use dialogue or any sound at all). But a good example of a mainstream, ‘A’ movie not using music is *Executive Suite* (1954). John Green was head of the MGM music department at the time, and when he was called in to spot the film, he decided that no music was necessary.” *Executive Suite* was also one of the titles listed by Steve Russ in his letter above; but is there no music, or just no score music? More on this next issue.

...My favorite desert island track is the improbable *How the West Was Won*; certainly not the greatest score ever written and I doubt if it is on anyone's top ten list. But you had to be there.

I was 17 at the time and sitting in a true three-projector Cinerama theater. When those curtains kept opening up wider and wider and the glorious six tracks of mag sound came pouring out with the Ken Darby singers, I was in heaven. I went back to the theater three more times and the experience has never been forgotten. When the album came out, it was the only way I could pseudo-recreate the moment. That is probably why most people started out collecting soundtracks: we didn't have video in those days, just the music. Some of us would buy the silent 8mm Castle Films nine-minute digest versions and put together scores taped from the TV showings and try to sync that to the playback. Some actually bought the features in 16mm, when we could find them. Today it's no sweat. The movies are available cheap and the soundtracks can usually be found. But to judge a score out of context with the movie is foolish. Sure, it can be heard as a musical composition, but it probably would have been written differently if that was the case.

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Desert Island Movies

Send your list if you haven't already: 1) You take the music to the desert island only inside the movie—no bad movies. Think synergy. 2) Don't feel compelled to list the year of release, I'll add it. 3) I have no room for lengthy comments. 4) Include your age (optional), so we can do neat demographic stuff later. 5) Ten movies—no cheating. Cut-off date for these lists: **April 15, 1996!**

Jason Horoschak, Phila., PA, age 21:

Forrest Gump (1994), Alan Silvestri.
Speed (1994), Mark Mancina.
The Thing (1982), Ennio Morricone.
They Live (1988), John Carpenter.
Halloween 4 (1988), Alan Howarth.
Halloween 5 (1989), Alan Howarth.
Halloween 6 (1995), Alan Howarth.
Terminator 2 (1991), Brad Fiedel.
The Crow (1994), Graeme Revell.
Aliens (1986), James Horner.

Kris Gee, Vancouver, Canada, age 25:

Altered States (1980), John Corigliano.
Ascenseur pour l'échafaud (aka *Frantic*, 1957), Miles Davis.
The Conversation (1974), David Shire.
Dead Ringers (1988), Howard Shore.
Dragonslayer (1981), Alex North.
Housekeeping (1987), Michael Gibbs.
Koyaanisqatsi (1983), Philip Glass.
Laura (1944), David Raksin.
The Omen (1976), Jerry Goldsmith.
Poltergeist (1982), Jerry Goldsmith.

Rich Krueger, Dover, DE, age 27:

Star Trek: The Motion Picture (1979), Jerry Goldsmith.
Ten Commandments (1958), Bernstein.
Ben-Hur (1959), Miklós Rózsa.
The 7th Voyage of Sinbad (1958), Bernard Herrmann.
Schindler's List (1993), John Williams.
Superman (1978), John Williams.
Poltergeist (1982), Jerry Goldsmith.
King Kong (1976), John Barry.
Goldfinger (1964), John Barry.
Psycho (1960), Bernard Herrmann.

Kristi Honaker, Scott Depot, WV, age

28:

Blade Runner (1982), Vangelis.
Raiders of the Lost Ark (1981), John Williams.
Schindler's List (1993), John Williams.
Legend (1985), Jerry Goldsmith.
The Empire Strikes Back (1980), John Williams.
The Last Temptation of Christ (1988), Peter Gabriel.
Conan the Barbarian (1982), Basil Poledouris.
Superman (1978), John Williams.
Dances with Wolves (1990), John Barry.
Name of the Rose (1986), James Horner.

Richard Bergeman, Rotterdam, The Netherlands, age 29:

The Dark Crystal (1982), Trevor Jones.
K2 (1991), Hans Zimmer.
Ben-Hur (1959), Miklós Rózsa.
Final Conflict (1981), Jerry Goldsmith.
Krull (1983), James Horner.
Star Wars Trilogy (1977/83), John Williams.
Interview with the Vampire (1994), Elliot Goldenthal.
StarGate (1994), David Arnold.
Journey to the Center of the Earth (1959), Bernard Herrmann.
Beneath the 12 Mile Reef (1953), Bernard Herrmann.

Steve Head, Brighton, MA, age 30:

Star Wars (1977), John Williams.
Legend (1985), Jerry Goldsmith.
Big Country (1958), Jerome Moross.
Henry V (1989), Patrick Doyle.
Raiders of the Lost Ark (1981), John Williams.
Once Upon a Time in America (1984), Ennio Morricone.
Battle of Britain (1969), Ron Goodwin.
Silverado (1985), Bruce Broughton.
1941 (1979), John Williams.
Starman (1984), Jack Nitzsche.

Hidden in my suitcase might also be *The Reivers*, *The Rocketeer*, *Forrest Gump*, *Ordinary People*, *Witness*, *Poltergeist*, *The Cowboys* and *Gettysburg*.

Don Richard, Mtn. Home, ID, age 30:

The Poseidon Adventure (1972), John Williams: I was seven years old; this was the first time a movie and music had an emotional impact on me. Don't laugh!
Planet of the Apes (1968), J. Goldsmith.
Lion of the Desert (1981), Maurice Jarre.
The Natural (1984), Randy Newman.
The Red Tent (1971), Ennio Morricone.
On the Beach (1969), Ernest Gold.
Zeppelin (1971), Roy Budd.
Alexander Nevsky (1938), S. Prokofiev.
The Outlaw Josey Wales (1976), Jerry Fielding.
Fail Safe (1964), no score, that's why it's great!

William Clegg, Laramie, WY, age 30:

Koyaanisqatsi (1983), Philip Glass.
The Red Shoes (1948), Brian Easdale.
Close Encounters of the Third Kind (1977), John Williams.
On the Waterfront (1954), Leonard Bernstein.
North by Northwest (1959), Herrmann.
Freud (1963), Jerry Goldsmith.
Dead Again (1991), Patrick Doyle.
Dances with Wolves (1990), John Barry.
The Piano (1993), Michael Nyman.

Ignore this 11: *The Parallax View*. Also, could I not be on the same island as the people planning to take *Psycho*?

Michael Lim, Sacramento, CA, age 31:

Kings Row (1942), Erich W. Korngold.

The Best Years of Our Lives (1946), Hugo Friedhofer.
Magnificent Seven (1960), Bernstein.
The Ghost and Mrs. Muir (1947), Bernard Herrmann.
North by Northwest (1959), Herrmann.
How Green Was My Valley (1941), Alfred Newman.
Goldfinger (1964), John Barry.
The Quiet Man (1952), Victor Young.
Charade (1963), Henry Mancini.
The Adventures of Robin Hood (1938), Erich Wolfgang Korngold.

It's hard to limit yourself to ten movies you wouldn't mind seeing dozens of times, that are also “great” films, and have great music (e.g. as great as *Planet of the Apes* is, I don't know how many times I could watch it. “Hey, look! It's the Statue of Liberty!”).

Kevin Stevens, Los Angeles, CA, age 31:

The Wizard of Oz (1939), Herbert Stothart, adaptation from Arlen.
Citizen Kane (1941), B. Herrmann.
North by Northwest (1959), Herrmann.
Vertigo (1958), Bernard Herrmann.
The Ghost and Mrs. Muir (1947), Bernard Herrmann.
Star Wars (1977), John Williams.
Close Encounters of the Third Kind (1977), John Williams.
Raiders of the Lost Ark (1981), John Williams.
The Shawshank Redemption (1994), Thomas Newman.
A Little Princess (1995), Patrick Doyle.
Runners-Up: Psycho (Herrmann), *The Day the Earth Stood Still* (Herrmann), *Jaws* (Williams), *Henry V* (Doyle).

Alain Ramsay, Victoriaville, Québec, Canada, age 33:

Raiders of the Lost Ark (1981), John Williams.
Planet of the Apes (1968), Jerry Goldsmith.
The Good, the Bad and the Ugly (1966), Ennio Morricone.
Alien (1979), Jerry Goldsmith.
Jaws (1975), John Williams.
Vertigo (1958), Bernard Herrmann.
The Bride of Frankenstein (1935), Franz Waxman.
Flesh + Blood (1985), Basil Poledouris.
Ben-Hur (1959), Miklós Rózsa.
Dances with Wolves (1990), John Barry.

Kevin Deany, Westmont, IL, age 33:

The Adventures of Robin Hood (1938), Erich Wolfgang Korngold.
The Sea Hawk (1940), E.W. Korngold.
Ben-Hur (1959), Miklós Rózsa.
Thief of Bagdad (1940), Miklós Rózsa.
The Three Worlds of Gulliver (1959), Bernard Herrmann.
Spartacus (1960), Alex North.
The Alamo (1960), Dimitri Tiomkin.
Bride of Frankenstein (1935), Waxman.
King Kong (1933), Max Steiner.
How the West Was Won (1962), Alfred Newman.

Regina Stukator, Niederglatt, Switzerland, age 33:

Rebecca (1940), Franz Waxman.
Brief Encounter (1945), Rachmaninov, adapted by Muir Matheson: no original score could have better served this story of love.
A Matter of Life and Death (aka *Stairway to Heaven*, 1946), Allan Gray.
Shane (1953), Victor Young.
Rio Bravo (1959), Dimitri Tiomkin.
The Magnificent Seven (1960), Elmer Bernstein.
Alfie (1966), Sonny Rollins.

Always (1989), John Williams.
When Harry Met Sally (1989), arranged by Marc Shaiman: a guilty pleasure, but as a fan of Harry Connick, Jr. I cannot get around this one.
Age of Innocence (1993), E. Bernstein.

Kyu Hyun Kim, Cambridge, MA, b. "during the JFK administration":

Citizen Kane (1941) Bernard Herrmann.
Aparajito (1958), Ravi Shankar.
The Seven Samurai (1953), Fumio Hayasaka.
Yojimbo (1961), Masaru Sato.
Psycho (1961), Bernard Herrmann.
Goldfinger (1964), John Barry.
The Fly (1986), Howard Shore.
Planet of the Apes (1968), J. Goldsmith.
Blade Runner (1982), Vangelis.
The Empire Strikes Back (1980), John Williams.

Citizen Kane is the greatest film ever made with a score by the greatest American film composer; I qualify American because of movies like *Aparajito*. *The Seven Samurai* is the greatest action/war/male-bonding/epic film, with an epic and humane score that is oft-imitated but seldom acknowledged. As for *Goldfinger*, it could have been any of Barry's Bond scores, but *Goldfinger* remains the definitive 007 entry. Barry was the first film composer whose name I remembered, and *The Man with the Golden Gun* was the first film music LP that I got drowned myself in. Seeing *Blade Runner* has literally changed the way I view the world. Vangelis's music had a lot to do with the effect. Had this been top ten desert film music records, at least one Ennio Morricone and more Jerry Goldsmith would be represented. Morricone would be in the "film only" list if I could think of a brilliant film he scored other than Sergio Leone's. Regrettably, I haven't heard his music for Bertolucci's *1900* or the Pasolini films.

Tim Schnelle, Ocala, FL, age 34:

Things to Come (1936), Sir Arthur Bliss.
Bell, Book, and Candle (1958), George Duning.
I Bury the Living (1958), Gerald Fried.
The Killing (1956), Gerald Fried.
Chinatown (1974), Jerry Goldsmith.
North by Northwest (1959), Herrmann.
The Elephant Man (1980), John Morris.
Curse of the Demon (1958), Clifton Parker.
Rebel Without a Cause (1955), Leonard Rosenman.
The Rain People (1969), Ronald Stein.
Gun Crazy (1949), Victor Young.

I couldn't choose between *The Killing* and *I Bury the Living*—two of the bleakest, most ingenious crime films ever made. Mr. Fried's scores are flawless.

If I could smuggle a couple of TV shows and radio dramas onto the island as well, they would be: *The Twilight Zone*: "The Lonely" (1959, Bernard Herrmann); *Stage 67*: "Truman Capote's A Christmas Memory" (1967, Meyer Kupferman); *CBS Radio Workshop*: "1,489 Words" (1957, Jerry Goldsmith); "The Little Prince" (1956, Rene Garriugenc).

Jeff Bond, Bowling Green, OH, age 35:

Spartacus (1960), Alex North.
Night of the Hunter (1955), Walter Schumann.
Sunset Boulevard (1950), F. Waxman.
The Taking of Pelham One Two Three (1974), David Shire.
Patton (1970), Jerry Goldsmith.
Citizen Kane (1941), B. Herrmann.
2001: A Space Odyssey (1968), various.
Planet of the Apes (1968), Goldsmith.

To Kill a Mockingbird (1962), Elmer Bernstein.
Chinatown (1974), Jerry Goldsmith.

Darius Janczewski, Cincinnati, OH, b. 1958:

Anatomy of a Murder (1959), Duke Ellington.
Blade Runner (1982), Vangelis.
Bullitt (1968), Lalo Schiffrin.
Chinatown (1974), Jerry Goldsmith.
Lawrence of Arabia (1962), M. Jarre.
The Magnificent Seven (1960), Elmer B.
Midnight Cowboy (1969), John Barry.
Psycho (1960), Bernard Herrmann.
Sorcerer (1977), Tangerine Dream.
Zorba the Greek (1964), Mikis Theodorakis.

Tony Abd, New York, NY, age 40:

Cinema Paradiso (1989), Morricone.
The Bear (1989), Philippe Sarde.
Doctor Zhivago (1965), Maurice Jarre.
Papillon (1973), Jerry Goldsmith.
Godfather I & II (1972/74), Nino Rota.
Age of Innocence (1993), E. Bernstein.
Lady Caroline Lamb (1973), Richard Rodney Bennett.
Dracula (1993), Wojciech Kilar.
Somewhere in Time (1980), John Barry.
Cleopatra (1963), Alex North.

Also: (Almost) anything by J. Williams for Spielberg or Lucas, Morricone's *The Mission*, Sarde's *La Guerre du feu*, Mayuzumi's *The Bible*.

Alan Boslet, Syosset, NY, age 42:

Lost Horizon (1937), Dimitri Tiomkin.
Duel in the Sun (1946), D. Tiomkin.
Captain from Castile (1947), Alfred Newman.
The High and the Mighty (1954), Dimitri Tiomkin.
Mr. Roberts (1955), Franz Waxman.
Land of the Pharaohs (1955), Tiomkin.
The Killing (1956), Gerald Fried.
Giant (1956), Dimitri Tiomkin.
Written on the Wind (1956), Steiner.
Ice Palace (1960), Max Steiner.

Michael Schelle, Indianapolis, IN, age 45:

Whatever Happened to Baby Jane? (1962), Frank De Vol.
Close Encounters of the Third Kind (1977), John Williams.
Koyaanisqatsi (1983), Philip Glass.
Adventures of Robin Hood/Captain Blood (tie, 1938/35), Erich Wolfgang Korngold.
Psycho (1960), Bernard Herrmann.
Planet of the Apes (1968), Goldsmith.
Night and the City/Sunset Boulevard (1950), Franz Waxman.
War of the Gargantuans (1966), Akira Ifukube: his best ever.
King Kong (1933), Max Steiner.
Lost Weekend (1946), Miklos Rozsa.

Any magazine that rates (#63) *How to Make an American Quilt* (4) and *The Mystery of Rambo* (4 1/2) above the Barber/Korngold Violin Concertos disc (3 1/2) should... well... and, another thing... a curious Jungian synchronicity: Roy Webb's score for *I Married a Witch* (1942), the main title (and main theme throughout the picture) is, whaddya-know, the famous John Williams *Witches of Eastwick* tarantella... just another coincidence? Yeah, right.

Bill Chadwick, Atlanta, GA, age 45:

The Alamo (1960), Dimitri Tiomkin.
Batman/Batman Returns (1989/1992), Danny Elfman.
Edward Scissorhands (1990), Elfman.
The Empire Strikes Back (1981), John Williams.
King Kong (1933), Max Steiner.

The Magnificent Seven (1960), Elmer Bernstein.

Raintree County (1958), John Green.
Vertigo (1958), Bernard Herrmann.
The Wild Bunch (1969), Jerry Fielding.
The Wind and the Lion (1975), Jerry Goldsmith.

Randy Henderson, West Hollywood, CA, age 46:

East of Eden (1955), Leonard Rosenman.
The Bad Seed (1956), Alex North.
Psycho (1960), Bernard Herrmann.
King Kong (1933), Max Steiner.
Gone with the Wind (1939), Steiner.
The Miracle Worker (1962), Laurence Rosenthal.
The Diary of Anne Frank (1959), Alfred Newman.
Hawaii (1966), Elmer Bernstein.
The Lion in Winter (1968), John Barry.
North by Northwest (1959), Herrmann.

Randy also added a great scores from not-so-great movies list—which I won't print because I don't dare open that can of worms, including Boom! by John Barry, which was funny because he said "Bet you don't type Boom! too many times." That is true. Boom! Boom!

James Nicholas, Dumont, NJ, age 52:

Ben-Hur (1959), Miklos Rozsa.
Spartacus (1960), Alex North.
The Ten Commandments (1956), Elmer Bernstein.
El Cid (1961), Miklos Rozsa.
Henry V (1989), Patrick Doyle.
Nicholas and Alexandra (1971), Richard Rodney Bennett.
Star Wars (1977), John Williams.
The Lion in Winter (1968), John Barry.
Anthony Adverse (1936), E. Korngold.
Doctor Zhivago (1965), Maurice Jarre.

Anthony Pannoni, New Rochelle, NY, b. 1941:

Spellbound (1945), Miklos Rozsa.
Kings Row (1942), Erich W. Korngold.
The Adventures of Don Juan (1948), Max Steiner.
The Big Country (1958), J. Moross.
Vertigo (1958), Bernard Herrmann.
The Professionals (1966), Maurice Jarre.
The Blue Max (1966), Jerry Goldsmith.
The Wild Bunch (1969), Jerry Fielding.
Spartacus (1960), Alex North.
The Mercenary (1968), E. Morricone.

Peter Kennedy, Cumming, GA, age: Baby Boomer from Hollywood's Golden Age:

Ben-Hur (1959), Miklos Rozsa.
The Adventures of Robin Hood (1938), Erich Wolfgang Korngold.
Shane (1953), Victor Young.
The Quiet Man (1952), Victor Young.
King Kong (1933), Max Steiner.
Gone with the Wind (1939), Steiner.
Bride of Frankenstein (1935), Waxman.
The Wolf Man (1941), Hans Salter.
Frank Skinner, Charles Previn.
The Big Country (1958), J. Moross.
To Kill a Mockingbird (1962), Elmer Bernstein.

Bonus film: *The Magnificent Seven*. To make it a dozen: *High Noon*.

Bill Smith, Orlando, FL, age: old enough to stop counting:

Joy House (1964), Lalo Schiffrin.
Around the World in 80 Days (1956), Victor Young.
Sunset Boulevard (1950), F. Waxman.
The Wild Bunch (1969), Jerry Fielding.
Cleopatra (1963), Alex North.
Petulia (1968), John Barry.
Two for the Road (1967), H. Mancini.
The Man with the Golden Arm (1955),

Elmer Bernstein.

The Grifters (1990), Elmer Bernstein.
One-Eyed Jacks (1961), H. Friedhofer.

Moacyr Schukster, Porto Allegre, Brazil:

Giant (1956), Dimitri Tiomkin.
The Ricksaw Man (1958), Ikuma Dan: a Japanese film directed by Hiroshi Inagaki and starring Toshiro Mifune.
Live for Life (1967), Francis Lai.
Vincent, François... et les autres (1974), Philippe Sarde.
Land of the Pharaohs (1955), Tiomkin.
Ben-Hur (1959), Miklos Rozsa.
Once Upon a Time in the West (1968), Ennio Morricone.
The Voyage in a Balloon (1958), Jean Prodromides.
The Young Philadelphians (1959), Ernest Gold.
Heavy Metal (1981), Elmer Bernstein.

Murray Schlanger, New York, NY:

The Adventures of Robin Hood (1938), Erich Wolfgang Korngold.
Wuthering Heights (1939), A. Newman.
Rebecca (1940), Franz Waxman.
The Sea Hawk (1940), E.W. Korngold.
Citizen Kane (1941), B. Herrmann.
The Big Country (1958), J. Moross.
Time After Time (1979), Miklos Rozsa.
Psycho (1960), Bernard Herrmann.
Jaws (1975), John Williams.
Star Wars (1977), John Williams.

Also: *El Cid*, *Mockingbird*, *Gone with the Wind*, *King Kong*, *Death on the Nile*, *Great Escape* and *Gremlins 2*. By the way, how can a film as monumentally hokey as *Ten Commandments* qualify?

Richard Adams, Trippstadt, Germany:

Bride of Frankenstein (1935), Waxman.
The Wolf Man (1941), Hans Salter.
Frank Skinner and Charles Previn.
The Sea Hawk (1940), E.W. Korngold.
Curse of the Cat People (1944), Roy Webb.
Odd Man Out (1947), William Alwyn.
The Day the Earth Stood Still (1951), Bernard Herrmann.
Vertigo (1958), Bernard Herrmann.
Psycho (1960), Bernard Herrmann.
The Spirit of St. Louis (1957), Franz Waxman.
To Kill a Mockingbird (1962), Elmer Bernstein.

Also: *The Empire Strikes Back* (Williams) and *Poltergeist* (Goldsmith).

Jeffrey Daniels, Camperdown, Australia:

Alien (1979), Jerry Goldsmith.
Duck, You Sucker! (1972), Morricone.
Big Country (1958), Jerome Moross.
Dave (1993), James Newton Howard.
Zulu (1964), John Barry.
Capricorn One (1978), Jerry Goldsmith.
Sneakers (1992), James Horner.
Scent of a Woman (1992), Thomas Newman.
It's a Mad Mad Mad Mad World (1963), Ernest Gold.
Planet of the Apes (1968), J. Goldsmith.

Henry Stanny, Los Angeles, CA:

Citizen Kane (1941), B. Herrmann.
The Godfather (1972), Nino Rota.
The Seven Samurai (1953), Fumio Hayasaka.
Casablanca (1943), Max Steiner.
Z (1969), Mikis Theodorakis.
Days of Heaven (1978), E. Morricone.
The Conformist (1971), G. Delerue.
How the West Was Won (1962), Alfred Newman.
Charade (1963), Henry Mancini.
Star Wars (1977), John Williams.

Send your picks in by March 31!

UNSTRUNG NEWMAN

Thomas Newman Continues to Be Interesting and Good

Interview by DOUG ADAMS

If success and talent are handed down from generation to generation, then the Newman family has seemingly procured the lion's share for the past two. Yet, even if Thomas Newman was genetically predisposed to success and talent in film composition, he certainly did not inherit his father Alfred's musical style. Thomas Newman is his own composer, one who is as likely to write for processed electronics, solo winds, rustic guitar or bowed dulcimer as he is for symphony orchestra. He seemingly re-invents his style on a regular basis to best serve each new film and is constantly taking projects in directions lesser composers might never have envisioned.

It can be somewhat of a conundrum to spout rhetoric concerning Thomas Newman's music because the music itself really tells you all you need to know. He explained to me that he likes to see a bit of one's personality in one's music and this is certainly the case with his. It is at once sly and sincere, wryly witty and thought-provokingly profound. I had the chance to talk to him last December as he lent valuable insight into the nature of film music, the demands of the medium, and what a picnic looks like... maybe.

Doug Adams: Well, let me first say congratulations on all your Oscar activity in the last year.

Thomas Newman: Oh, well thanks.

DA: And I was told that they're pushing you for American Quilt and Unstrung Heroes right now.

TN: Well, that's about all they can do, I guess. Those are the only movies I did this year.

DA: Does that mean a lot to you—the Oscar thing—or is it just part of the job?

TN: Oh, well, it does and it doesn't. I heard someone describe it once as kind of being sucker punched. You kind of find yourself interested, but immediately you feel sucker-punched by being interested at all. It's a mixed bag. It's certainly an honor, but at the same time it's kind of a horrifying way to feel judged. I enjoyed it. It was the first time it ever happened to me last year. On that level it was really unique and kind of fun.

DA: Were you surprised to get two nominations at one time?

TN: Yeah, I was really surprised by that. That was totally shocking.

DA: That's great. Now, you were just doing a scoring session for Up Close and Personal last week, right?

TN: Yeah.

DA: How'd that go?

TN: Well! It went really well. Just in terms of did my score get dumped or something?

DA: No, just were you happy with the experience?

TN: Yeah. You find yourself putting on your armor for a lot of these things in terms of going through the unpleasantnesses that always arise just by doing work for other people that other people are going to pass judgment on and decide the fate of. But, that aside, it was quite fun. [laughs]

DA: When you get a film to look at, how do you decide how the music is going to function in the film? A lot of composers just kind of over-explain something that already exists in the film, but you

always seem to crystallize and expand on some sort of underlying theme that might be there, but not as noticed.

TN: Yeah, well normally it's without a lot of forethought, I guess. You try to go into something... what's a simpler way of putting it? Let's say you have this piece of music that you like. Any piece, it's not even going for the movie that you've just been hired to do the music for. And you think, "Ah, what if I put that up against the image, what would it do?" It's the whole idea of how one thing is changed by another thing. So, putting music up against the image tells you something; it may tell you something incredibly good, incredibly bad, well, actually it can't tell you anything incredibly bad. If the music's bad—if it doesn't work—at least you have an idea why. So in a way you can put up anything and learn about the movie in terms of what would interest you, what would involve you more. And I guess that's what it is most, what would make the scene more involving and more interesting and not so much just commenting about what's happening. Now, sometimes you have to because that's certainly the job as well.

In terms of starting, you may assign a color. You may say, "What instrument would be interesting, a plucked instrument, or a bell instrument, or a low woodwind?" You'd be surprised at how much you can learn by the simplest allocation of music against image. It's remarkable. I just try to learn as honestly and openly as I can from just doing anything. I don't know if that answers your question.

DA: I think it does.

TN: That's the long way around saying I don't have a clue!

DA: [laughs] Do think it's fair to say that most of your scores have a point of view about the film, that they're saying something about it instead of just nodding their heads and saying, "Oh, okay, this is our point"?

TN: That's a hard question. That's a good question, actually. Meaning am I doing more than just what's required? Am I trying to rise beyond just the requirement?

DA: Yeah. Some scores, I think, they get to the point where if somebody's happy the music thinks it's its responsibility to say how happy they are. It's almost like it's a Greek chorus commenting on it.

TN: And sometimes it's annoying because audiences will say, "Well, I don't need to be told that." Or, certain filmmakers might [say], "Why am I being told this again?" I think, really, [film music] gets a bad rap for that. The other side of it is if someone wants music somewhere you think, "Well, what is it supposed to be and what's it supposed to be doing?" On a certain level it becomes a complex issue. You talk about Greek chorus, it's a good analogy in a way because it's so abstract. What is music doing against an image, and why? It's almost like a woman putting makeup on. What is it? It's someone painting their face. It's a totally accepted cultural thing and, yet, if you stop and think about it, it's fairly odd. Putting something on their face, you know, why? And sometimes I think that about music, like what's it doing there at all? If you stop and think, it's just kind of strange.

In terms of requirements, a lot of people, I imagine, would say, "What am I supposed to do here? What am I supposed to be saying?" Oftentimes the answer is just given. Obviously, if there's a lot of action there's so much you can do



just to be heard. There's a very practical side of the issue which is: how do you survive the medium? And then there are those which are: what would, again, make it interesting? I guess, maybe the answer is it's more fun if you can find a way in that's unique. It's just more enjoyable to find the different path in. The other side of that, of course, is that if you're just doing it to find a different way then you end up being pretentious. But, if you find a genuine way in that you can point to and say that this has a reason for being what it is and, yet, it's providing a little bit of a different slant well, man, that's a good ride.

DA: So you look for something that's organic with the film to begin with.

TN: Yeah. Then again, it could be colors, it could be anything. Mostly for me it starts with colors. It could be a full orchestral symphonic palette or it can be just a single instrument.

DA: Let's put that in terms of American Quilt and Unstrung Heroes, how did you approach those as far as the point of view and colors?

TN: In terms of *Unstrung Heroes* it was a fairly poignant story wrapped around some fairly loopy ridiculousness. Talk about a conceit: I said, "Ah, well there's the word 'string' in the title—or, 'strung'—and wouldn't it be interesting to detune string instruments and to pluck weird things?" Ironically, I don't think anyone gets that who pays attention and it's probably way too intellectual of an idea, but it was just kind of a fun thing to think about. What could I do with stringed instruments and move that toward loopiness. And by "loopiness" I mean just "zaniness" or something for want of a better word. So, it started with that, with getting out various bizarre instruments and plucking them and creating phrases and seeing if the phrases, as I put them up against the images, if they worked. And then arriving at the poignancy in contrast to that. In the case of *American Quilt*, the exercise was more proscribed insofar as it had more of its own requirements that you had to obey. The landscapes were pastoral and bucolic, so most of the movie wanted to be a richer, lush kind of string score. And there were some kinds of smaller coloristic elements in it, but mostly it seemed like it wanted to be melodic. Very melodic.

DA: Let's say you sat down and made all these decisions about what you're going to do with the film. What's your process as far as sitting down and starting to compose and conceptualize?

TN: I guess to keep my mind as wide open as possible at the beginning because that's where



you're going to be criticized by your own internal editor or by someone else telling you the ideas you have suck or are inappropriate or something. So, it's most fun at first to sit down and say, "I could do anything. This could be anything," and to let your mind wander. And let's say you create 25 ridiculous ideas, two of which are appropriate. You've gone about finding them in a way that is non-conceptual. So, I guess I start non-conceptually and then I try to form a concept from things that interest me genuinely.

DA: Then it's just a basic sit down at the piano and hammer the stuff out?

TN: Well, sometimes it can be that. Sometimes it can start from a theme. I know that at some point I'm going to sit down at the piano and try to create a melody. So, probably my bigger interest out of the gate is what colors, what things can I find that would surround the melody? Or, how can I dress the melody? Or, is the melody going to be traditionally wrought? Which, by the way, brings me to *The Player* in terms of taking a theme and starting it unconventionally and ending traditionally which was a really fun thing to do.

DA: Yeah, I see what you mean. So, as a composer who works in film do you think it's the main responsibility—well, I don't want to say "main" responsibility, but as far as prioritizing, is it to come up with a literate, well-conceived piece of music, or is your main concern supporting the drama and everything in the film?

TN: I think getting a well-conceived piece of music is accidental which is why if you listen to some albums they sound a little ill-conceived; you either end up with pieces of music that work consecutively or don't. When I did *Little Women*, it just worked out that a lot of the pieces of music were like 40 seconds long. They bridged long scenes of dialogue that couldn't really take much music. They were like horse and buggy-bys and time would pass and leaves would fall and that was about 45 seconds until the next bit of business! [laughs] So, as much as we all want to conceive our music and think, "Yeah, this is a nice, substantial eight-minute piece," a lot of times, for me, that's the luck of the draw. I guess you could argue that conceptually I could say, "Well, I'm gonna write music all through this scene," but, I try to come to the table with the idea that no one really cares to listen to your music as much as they do watching the movie and liking it. So, I try to de-intellectualize that process and say, "Well, music really doesn't belong here because I guess people would be more interested in listening to words than they would be in listening to music and words."

DA: That's an interesting way of looking at it.

TN: Yeah, well... [laughs] I hope I'm not coming off like a total moron.

DA: No, no! You talked a little bit about *Little Women* and that's a score that, obviously, has a very strong emotional impact. But, it seems like when a lot of composers come up with something that's supposed to be emotional it just turns into

all the strings playing a simple diatonic melody over and over, no variations...

TN: And then it doesn't end up being that emotional to you?

DA: Well, it doesn't really do anything. It kind of drives the point into the ground. In *Little Women* there's an emotional quality to it, but there's complexity. You have the dialogues between the strings and the wind choirs and the glockenspiel and crotale textures. Is it difficult for you to keep a musical complexity while, obviously, you have to go for the audience?

TN: Well, it's what we all, I think, face when we face the page, which is: part of us really wants to show off our talents and our abilities and the other, more mature part of us realizes that we have a job that has to be accomplished. And at some times those two things work at odds, meaning that sometimes, or most of the times I imagine, the simpler solutions musically are the better ones dramatically. Just because movies are about watching images and words and less about listening—unfortunately. So, whatever gets through gets through on its own chutzpah. So, yeah, I'd say it is hard to stay simple and, yet, have something to say. I imagine in the end it just boils down to the nature of the ideas which is a totally undefinable thing. I mean, what makes a motive or a small bit of melody more interesting than not? And maybe that answers the question too—if the musical solutions to these things are wrought... what am I trying to say? This is hard to say. Just let me think about this.

DA: That's okay.

TN: Yeah, tick-tock, tick-tock. [laughs] I guess you have to put your bullets in the right gun and if that gun is the melody gun, so be it. And then you've accomplished the task. You've given poignancy and complexity by the very nature of the idea and less about the execution of the idea. Maybe that's what I'm trying to say. Maybe a lot of times we tend to riff along and fill up space because we don't know what to put. I think it goes back to making sure the ideas you have, by the time you get to the writing-down of the music, are as substantive as they can possibly be. You gotta be good at it I guess! [laughs]

DA: Yeah! You've mentioned a couple of times about how you thought audiences were more concerned with watching the movie than listening to it. Is that something that you're satisfied with as a composer?

TN: No, I'm very dissatisfied! Nevertheless, it's a two-way street. What's wonderful about Hollywood music is that it's vibrant and alive. It's people doing things sometimes over small periods of time and working with a lot of players and it's a great thing. It's great exercise, it's great muscle building. The sadder part of that is that it's a secondary creative task. I'm coming at a creative task with a lot of information that's been given to me and I just try to be respectful of that. I don't want to say, "Well, it's your movie, but, you know, it's my notes and I want to hear them.

I don't want to ride your wave." Stupid analogy. I guess when I say these things I'm just trying to be realistic and not be cynical. Or, if I'm a bit cynical I want to be cynical in the healthiest way I can. I want to know what the job is so I'm not surprised by it or disappointed by it. So, I want to be hard on the task in the best way. I feel that makes me leaner as a writer. It makes me less surprised by realizing that you're always going to hear dialogue more than you're going to hear music. Obviously, there are going to be places where music is featured and that's great. But, oftentimes you're there as a support.

DA: Do you think that will ever change? Do you think people will ever get to the point where they leave the theater and talk about how the score worked?

TN: I don't, because movies are drama. Meaning like opera?

DA: Well, maybe not to that extent.

TN: But, that would be the fair place to take the argument. I mean you could even argue that music is more important than words in opera. Or, maybe it's simply because in America most of us don't know the languages and we tend to listen to the music and more the abstraction of the drama. But, the point is movies are faces and words and ideas going on. And that's why, maybe, the fun of the ride for me is finding ways to satisfy those requirements—not to get in the way and, yet, not to be a wall-flower, not to go away entirely. I guess it's sizing the task to the keyhole in a way. If you have to squeeze in the keyhole then so be it. Be small enough to fit through.

DA: Again, back to these scores, they obviously meet all the emotional and dramatic concerns, but they're never over the top and just bash you and say, "Be happy! Be sad!" Is it hard to convince people that you don't need to scream your point to make it?

TN: That really depends on the people you're working for and how intimidated they are by the success of their movie. Most of the time any good filmmaker is not going to want the music to do a job that he or she thinks they should be doing anyway. So, a lot of the times directors get scared of being too much this or too much that and you size accordingly. But, there are times when people say, "Well, I need you to sell this scene," and those are uncomfortable moments for me because I don't want to do that. It makes me feel cheap inside to have to sell, sell, sell. Because we get blamed. I think composers are often blamed for choices that are made for them and that we're forced to carry out because that's what we're supposed to be doing.

DA: What's the old line? "Everyone knows their job and the music."

TN: Yeah, I heard my dad said that. That was one of my dad's lines. It true. The thing is music is a whole taste thing. So, it's undefendable. If you were a director and I brought you a piece of music and you didn't like it, there's a really good

chance that in ten minutes I wouldn't convince you that, in fact, it was a great idea. Or, even if I did, two days later you'd say, "Wait a minute, I still hate that!" That's just how taste goes down. There's no way you can convince someone that they like something that they don't like. And, again, there's something refreshing about that. The good thing about Hollywood, in a way, is it's such a survival game that a certain amount of brutal honesty comes out. But, at least it's honest. If someone doesn't like something you know you're going to hear about it.

DA: Yeah, definitely. Now, you brought up your dad. I know film music is, obviously, something that's really close to your family. What do you think of its current state? Is it doing pretty well or is it on its last legs or...?

TN: Well, I think it's like any medium that's run its course in a way. I think when my dad was writing, I guess at the beginning of talkies, it was a whole new thing. I remember hearing Elmer Bernstein talking about Max Steiner or something and when you saw a British ship you played "God Save the Queen" and that these, at one time, were new ideas. Well, what do we do? Do we say England with this music? On a certain level there's something just kind of savagely exciting about that because, who knows, there are no rules. Clearly, after decades go by what starts as being refreshing ends up being mundane and ordinary. In terms of now, it's hard to say. [To himself] I don't know how I can respond to the state of film music now. I think that it's different. I think a little of the magic has gone out. Because along with a medium not being new anymore, the magic of what we all do is not so magical [anymore], because people know. People have references, they have tastes that they can tell you about. They can tell you, "I want to hear this mocked up on computers," or the various things that take away our ability to hide behind our talent. So, I think it's a tougher job in a way now because people know more about it and they're more specific about what they want. I think there's a little bit less—I have to be careful when I say this—there's a little bit less creative respect because I think filmmakers want to autograph the movie with their signature and not ours as the composers. And that's fair enough.

DA: Less respect in terms of the people you work with, you mean?

TN: In terms of some filmmakers are just not that interested in film music. To a degree you can see why. Why should film music have to exist? Why should music have to sell this scene? Now, those are certain types of filmmakers who want to find their music in source music and in music that would be organically found in the movie. There are others who love it and love the tradition of it, the whole Saturday matinee aspect of it. On that level I think you really have to tip your hat to John Williams for bringing that aspect of music back to movies. I think that was a really wonderful, fun thing.

DA: I referenced that question in terms of your father, of course. Do you ever get really sick of all the family questions?

TN: No, no I don't actually. Lately, I've been kind of getting into my dad more. There was part of me that was always a little more aloof to my dad, simply because he was my dad and, "What did I think?" and I didn't know.

DA: You mean his work, or just him?

TN: No, no his work. I always responded to him as a man, but he died when I was 14. I think my interest in my father was much more as a father and a man than it was as a composer and so, it's not like I can tell you every movie he ever

worked on or that I would know every score. Lately, when there have been some of these documentaries where I hear about him, or if I read about him, I feel a real pride. There's a lot of dust in the attic, but in terms of the attic analogy, it's a nice attic to go up into and look in the boxes and see manuscripts and to think that he worked with Charlie Chaplin and worked on some amazing movies in the '30s and '40s. And that kind of blows my mind.

DA: That's great.

TN: Yeah.

DA: I also wanted to ask you about your woodwind writing which, I think, really stands out in today's scores.

TN: Oh, wow! You mean solo winds or woodwind choirs or both?

DA: Both.

TN: I like woodwinds. I used to love strings and brass because they had a much greater homogeneity coloristically. If you marry trumpet, horns, and trombones together into a brass choir it sounds like a brass choir. And the same with the string section given a certain type of writing. But, with woodwinds, and this was something that always just perplexed me as a student, the colors of all the sounds were so different. I mean from bassoon to flute—they're woodwinds and, yet, they're so incredibly different coloristically I was always a little intimidated. And then I started getting to know various players who played oboe, English horn, or clarinet, or bassoon and I started getting to know the instruments. I'd do some small scores where I'd hire an oboist to do solo work, or a clarinetist to do solo work, or a bassoonist and it was a great way to get to know the instruments intimately. And then when I started putting them together in more choir ways I just fell in love with woodwinds. I just think they're so unique and interesting. I don't know, sometimes I think I overuse them.

DA: Oh, really?

TN: Well, I don't know. I love them is all. Again, I think back to the kind of movie you work on. You know, in a movie like *American Quilt* for the most part trumpets would just not be that appropriate a color. I mean, I guess you could argue a solo trumpet wouldn't have been a bad choice. But, it seemed more like a woodwind and string palette. So, a lot of times it's the movie that dictates that.

DA: It also seems like a lot of your music is conceived in terms of textures. Is that just a case of how you dress the melody?

TN: No, it's because, I think, textures interested me first and I came to melody second. My earliest efforts were utterly non-melodic. I don't know why. I think to a degree we all have to find a harmonic language that makes some sense to us and put it in some historic context, even though that's a scary thing to do. I've heard it said that melody is totally the result of harmony and I bet, to a degree, that's the case. Early on I think I was much more interested in rhythm and color because it was a way of not paying as much attention to harmony in terms of how it changes and how it moves in time. Then, again, circumstances were such that people said, "Well, we need a melody," and all of sudden I had to start dealing with that. And so, I came to melody second. I think I find a more unique voice, personally, in color and in texture than I do in melody. But, it's fun to write melody. I've enjoyed it.

DA: Unstrung Heroes is a really textural kind of score with all the plucked instruments.

TN: All the twangs.

DA: Yeah. Regarding that score my question

would be, how does one come to be credited with a picnic?

TN: Oh, it's actually an instrument.

DA: Is it?

TN: Yeah. I wouldn't have known it too, but I thought it would be kind of a fun thing to put on a credit. It's an instrument made by, I guess the company was called Marxophone. A percussionist friend of mine (his name is Mike Fisher, he does a lot of work for me) knows that I like fun, strange instruments and he had come across three instruments from a store somewhere in the Midwest and one of them was called a picnic. Now, I could have named it incorrectly, but it looks like a one-string triangulated guitar with a small cylinder of metal that surrounds the string so you can slide up and down on it and you can thwack it and pluck it in various ways. I've heard it called the picnic, but I could be wrong.

DA: Well, they better call the Harvard Dictionary of Music because they haven't heard of it.

TN: It's not in there, huh?

DA: No.

TN: Well, these are these American instruments of the... actually, let me see if I can pull it out. I've got it right here. Let's see if it says picnic. I bet it says marxophone. I'm gonna be utterly embarrassed. Let's see. Uh-oh. It says, "The Marxolin." So, maybe I'm wrong. But, I've heard it called the picnic. Again, it's a triangulated box with a long neck that has numbers on the neck numbering from one to fifteen and it's a single string instrument. And it has a metal cylinder and what separates the string from the metal is a piece of felt. And then you can go [plucks it]. So, you can slide it [the pitch] up and down. Or, you can bow it or do any number of ridiculous things. So, maybe I'm wrong. Maybe there's no such thing as a picnic.

DA: Well, there is now.

TN: Found out!

DA: I get the impression that you're in a position now where you can chose a lot of your projects. So, instead of asking the very obvious question, what kinds of things won't you do?

TN: Oh, I don't know. I don't think I'd say I wouldn't do anything. I don't know. That's a good question. I probably have no answer to that. You mean movies that involve rape and blood, would I not do that?

DA: Well, just anything.

TN: I don't know. I bet I don't have a principle about that so much as that I'd look at something and say, "Well, I don't want to do this because of this." But, I'd be hard-pressed to know what that would be. I try to take them one at a time and look at them or read the scripts and see what I think genuinely.

DA: So, just quality is quality wherever it may lie?

TN: Yeah. [laughs] And sometimes you make big mistakes. If only you'd known, but what can you do?

DA: Who would you say your influences are as a composer? Both in terms of other films' music and concert music and whatever is out there.

TN: Well, I like the idea of being an American composer. I like Charles Ives an awful lot. I like the songs he wrote an awful lot. There's that book of songs *One Hundred and Fourteen Songs of Charles Ives* which I bet is a big favorite of mine. I like Anton Webern. I like Stravinsky. Of French I like Debussy and Ravel. In terms of film music, I guess I like Bernard Herrmann an awful lot just because, again, I find that his voice

is just a unique voice. And it's wonderful to hear a unique voice. In terms of other film composers I don't know. Usually, it's just Herrmann that I say. Can I stop there?

DA: Sure, if you want to.

TN: I like his music an awful lot.

DA: So, you like people who have a unique approach to things?

TN: Well, I don't say that just because... Yes, I guess that's one reason. I like it when I sense the person in the work. That's a wonderful thing to feel, to the degree if you buy the idea that the pursuit of anything musically or artistically is that it seeks the truth. Maybe I see a bit of truth-seeking in these composers that I respect and admire.

DA: I also promised that I would ask about the upcoming projects.

TN: Uh-oh! Well, we talked about *Up Close and Personal*, it's a movie with Michelle Pfeiffer and Robert Redford. What can I tell you about it? [laughs] What am I supposed to say about it?

DA: I don't know. I just promised. What your

approaches were on some of the things, I guess. Or, what you're thinking of doing.

TN: Well, *Marvin's Room* is yet to be done. *American Buffalo* I'm in the middle of now. That's a pretty talky movie and challenging in that I bet there ends up to be 14 or 15 minutes of score. So, that's all about when you're there how do you be significant, or that music becomes significant by virtue of its absence most of the time. So, the issues I'm trying to deal with now are how much to come out of the turtle-shell musically in the moments that I can without polishing my fingernails or showing off. I guess in terms of the type of music I bet it'll be a rattier type of score. What's a better word than "ratty"? "Scuzzy" is even worse! [laughs]

DA: Scuzzy?

TN: Oh man, how do I describe that?

DA: Well, what kinds of things are you thinking of musically?

TN: There's some drum loops that I've been working with and some looped guitar stuff. Let's stop there. In terms of *Marvin's Room* I don't even have to tell you because I don't even know.

I'm seeing the movie... soon. I've not seen it yet so I'm far away from that project. And in terms of *Up Close and Personal* I'd say a romantic score. It's kind of a broadcast journalism movie, but within it a love story. That's where the music mostly goes—to that place, to the love story. So, be done with that, right? We've done it! [laughs]

DA: We're out in the clear now! Do you think you're where you want to be as far as professionally? I guess no one's ever exactly where they want to be.

TN: Well, I don't know. What I want to do is stay as honest as I can. I always think it's better to be the student and not the teacher. I would always want to think that I have places to move to musically. I feel like I have a lot in me yet to be expressed, so I just hope that at some point, sooner than later, I get a chance to do it. I don't really know how I'll do it. I don't know, I'm still, I guess, striving. I so love the moments in music when I feel like I've reached some place—where whatever the music is it's gotten to a place and it's such a delight to be at that you just want to write other music to get to whatever other places there are. It's just a real high in a way. •

SOUNDTRACK ALBUM ODDITIES: PART VI J - CDs vs. LPs

by ANDREW A. LEWANDOWSKI

We continue our review of differences between LPs and CDs. Send any updates to the author at 1910 Murray Ave, S Plainfield NJ 07080-4713.

Michael Strogoff: Vladimir Cosma's score to the 1976 French TV epic about this Russian hero was released in France (Deese DDLX 147), Holland (CNR 660 012) and Germany (Decca 622 967) with 15 bands, in Britain (CUBE HIFLY 30) with 18, and later in Italy (BLU BLM 15002) with 13. In the early '90s Cosma's music was reissued in a 19-volume CD series. Vol. 14 features an expanded *Strogoff* with 25 tracks, but this CD actually contains 11 previous selections and 14 new ones (22:38); "Dance of the Tartars" (2:14), "Return of Ivan Ogareff" (2:16), "Michael Meets His Mother" (0:57) and "Nadia's Theme (Finale)" (2:05) are LP-only.

Moses: Ennio Morricone's music to this eight-hour miniseries about Moses and the Exodus was originally released on LP in 1975 in Italy (RCA TBL1-1106, fold-out cover), the U.S. (RCA TBL1-1106, standard cover) and Canada, Holland, England and Spain, with 13 bands. In 1992 a 2CD set was released by RCA (OST 113) in Italy containing 25 selections.

Mysterious Island: This Schner-Harryhausen fantasy film with music by Bernard Herrmann was originally released to theaters in 1961 with a monaural soundtrack. However, Charles Schner recognized the possibilities of stereo and allowed his engineers permission to experiment with balance. The original mono soundtrack was released on LP in England in 1984 by Cloud Nine Records (CN 4002), containing 10 selections. In 1993 Cloud Nine reissued the score on CD (ACN 7017), this time remastered in stereo with 12 selections. Actually, there was only one additional selection, titled "Fanfare" (0:39). The other new selection came about by breaking up the "Prelude/Civil War" band into two tracks. This resulted in less music than on the original LP band (1:26 + 1:05 = 2:31 vs. 3:10). The remaining selections differ by 3 to 18 seconds between the LP and the CD.

Never Say Never Again: This 1983 James Bond film starring Sean Connery was a remake of *Thunderball*, scored by Michel Legrand. The LP was released only in Japan (Seven Seas K28P 4122), with 16 selections. This made it a highly desirable item for Bond collectors since only a 45 rpm single of the title song was released in the U.S. In 1993, the score was released on CD by Silva America (SSD 1017) with 26 selections; new were "Bond Back in Action" (0:50), "Dinner with 007" (1:08), "Bond and Domino" (2:03), "Nuclear Nightmare" (1:06), "Bond Returns Home" (0:25), "Felix and James Exit" (0:36), "Largo's Waltz" (1:26), "Bond to the Rescue" (4:42) and "Fight to the Death" (2:21). The CD also contains four tracks not used in the film: "Fatima Blush/A Very Bad Lady" is presented in a shortened version on the LP (2:22 vs. 3:46), and "The Big Escape" appears on the LP as "Escape from Palmira," but "Bond Smells a Rat/Nurse Blush?" (1:27) and "Video Duel/Victory" (1:41) appear only on the CD. There is also additional music in the last selection on the CD, "Bond in Retirement/End Title" (4:53 vs. 3:36). The LP contains an instrumental version of the title song (1:52) which does not appear on the CD.

North by Northwest: This Bernard Herrmann score to the 1959 classic Alfred Hitchcock thriller was first released in 1980 in the U.S. on an LP on the Starlog/Varèse Sarabande label (SV-95001), a new recording by Laurie Johnson containing 12 bands. The LP was also issued in Great Britain on Unicorn DKP 9000. The CD issue first appeared on Varèse Sarabande VCD-47205 in 1985, and was reissued on another CD (Unicorn-Kanchana

UKCD 2040) in 1990 in the U.K. This Unicorn CD also contains 12 cuts but has additional music added to track 12, titled "The Aeroplane" and running about 38 seconds. Additionally, the Laurie Johnson-conducted recording was made simultaneously with a single digital microphone (which resulted in poor, distant sound) and multiple analog microphones; the original LPs used the digital master, as did the original Varèse CD, but the London CD and subsequent Varèse CD issues used the analog master. In 1995, Rhino released a CD of the original film soundtrack conducted by Herrmann (R2 72101), the complete score (50 tracks) running 64:51.

The Nun's Story: Franz Waxman's poignant score was originally issued in 1959 on LP by Warner Bros. (W/WS-1306) with 15 selections. Most of the tracks were from the soundtrack but several were re-recordings done at the Warner Bros. studio. In 1975 the LP was reissued on the Stanyan label (SRQ-4022) in four-channel stereo with only 12 selections. Missing were three music-and-dialogue tracks found on the original album (see FSM #3637). In 1991 Stanyan reissued the soundtrack on CD from the original three-channel stereo film tracks recorded in Rome (STZ-114). This definitive edition had 22 tracks of music totaling 53:08. Several of the selections have different titles and timings than the previous albums as they contain music that was cut from the final print of the film.

Orca: Ennio Morricone's score to this 1977 *Jaws* offspring was first released on LP in Japan on TAM YX-7036. It contained 11 music bands and 1 vocal (lyrics by Carol Connors). In 1993 the score was reissued in Italy on Legend CD 10 with only the 11 music tracks—no vocal. Also, the track titled "Attack and Mistake" is shorter on the CD (2:56 vs. 3:10).

The Outlaw Josey Wales: Jerry Fielding's score to this Clint Eastwood post-Civil War western was released on LP by Warner Bros. (BS 2956) in 1976 with 12 tracks of music. In 1993 Screen Archives Entertainment reissued the complete score in a limited release CD (JFC-1). It contains 38 tracks of music, five of which were alternate takes not used in the film.

Addenda and Errata

Battle of Neretva: There was another EP45 of the original Nikica Kologjera and Vladimir Kraus Rajteric score. It was released in Yugoslavia on the Croatia-Concert label (CC501) with the same contents of the French EP; info from Wolfgang Maier.

Christopher Columbus: Thanks again for Wolfgang Maier of Germany for this one: Orlonani's score to this telepic plus vocals by Plácido Domingo was also released on an Italian LP (Fonit Cetra LPX 137), and a non-commercial demo pressing on the same label with the same number. However, the demo left out Domingo's songs and substituted eight additional minutes of instrumental music.

French Versions: Concerning alternate scores I wrote that *Davy Crockett* (Disneyland 1005-22) and *Lady and the Tramp* (Disneyland 1007-22) contained new scores for the French-dubbed versions of these films. It has been brought to my attention that these albums are just *dramatizations* of the films with scores by Maurice Jarre and Georges Delerue respectively—not alternate film soundtracks. This is also true of *20,000 Leagues Under the Sea* by Jarre (Disneyland DF 1014). Thanks to Stéphane Michaud in Canada and Wolfgang Maier again for the information.

Lastly, regarding films where a rejected score was released but the actual used score was not: John Scott's rejected music to *A Prayer for the Dying* was issued on the composer's own JOS label (coupled with *Winter People*, JSCD 102), whereas Bill Conti's used score is unreleased; and Georges Delerue's unused *Something Wicked This Way Comes* was released on Vol. 3 of Varèse's *London Sessions* (VSD-5256), whereas James Horner's replacement music is as yet unavailable.

ROBOTECH

Composer Arlon Ober and music editor John Mortarotti discuss the scoring of the popular 1985 animated series

Interviews by TOM BATEMAN

Tom Bateman: *How and when did you become involved in the Robotech music project?*

Arlon Ober: I had been working with my friend Ulpio Minucci on arranging/orchestrating some things for him on a show that I took to London to record, in which he was the music producer and Frank Agrama was the publisher. So when Ulpio had heard about the *Robotech* series, he had worked out a deal with Frank in terms of publishing and producing the music; he approached me and said, first, would I make a submission for the main theme, which I did, and he said this is probably going to be an ongoing series if it goes. At that point, it was still a dream, it had been a Japanese cartoon and Carl Macek had come on board with Frank to produce the show and revamp it for the American audience. I was asked to make a submission for the main title, I guess about six or eight people had made submissions, and strangely enough Ulpio didn't like any of them as well as he liked his own theme. [laughs] And I've got to say that it's a really good title, it's a really strong, unique and fitting title and it's probably better than the one that I had wrote, but at this point I can't remember. Then he asked me if I would start off by doing the orchestration of his theme; so even though it was a slap in the face that I didn't get to do the theme, I was honored that he asked me to do the orchestration. That's how it all started.

TB: *What was your role in creating the music?*

AO: Well, let's talk initially about Ulpio's role, because even though he is certainly a capable composer, he wanted mostly to do the theme and the important songs. That was his perception of what he wanted to do, and he said to me that, working with him, I would have the opportunity to do "everything else," or as much of the other material as I cared to do. My contribution of the overall percentage is probably about 70% of all the music that was done. There were some things that were done by other people for the sake of songs and so forth, *Three Dog Night* did some things for the later episodes of the series, but basically I did a lot of the functional, dirty, everyday pieces that were used in all 85 episodes.

TB: *How long did it take to create the score?*

AO: It took us about a year, on and off, doing various things that were connected to the show. The initial episodes were done over a three-month period and most of the music was done thematically. Initially it was all done instrumentally, the main title and the character themes, while the songs were done separately. The songs were done as instrumental backgrounds initially, then the singers were brought in and we would talk with them and find out their range and what they were comfortable with and then we would do a full-blown arrangement. The songs were done differently than the music sessions. The orchestra sessions were done with a full orchestra while the song sessions were done in layering. We would do some kind of a guide-track and then a rhythm section, then bring in strings on a separate date, and then brass on a separate date,

and woodwinds and overdub those. The last thing we would do is bring in the singers.

TB: *Were you familiar with the original Japanese scores?*

AO: No, I did get to hear some of it, mostly the songs, because I was concerned with lip-synch initially and I wanted to know how the Japanese approached lip-synch, and I found that they didn't. Their attitude about the songs was about overall length, how it starts and how it ends. It doesn't matter what happens in between the beginning and the end. There was no Japanese lip-synch, therefore we opted not to pay any attention to lip-synch as far as the songs in *Robotech* were concerned.

TB: *What was your approach to doing the musical score?*

AO: It was done primarily by character names and situation names, like "Space Battle," "Cyclone Motorcycle." It was either a character, a situation, or an environment; in some cases it would be a mood. Almost all of them were things like "Invid," "Zor," "Zentraedi," "Roy Fokker's Theme"; there was "Musica" which was a very interesting and bizarre piece. Basically, what they wanted me to do was create something for each character that was futuristic, and appropriate. Not just a piece that would work with the thing, but something that was so concentrated that you could take it apart and play any little piece of it and it would work by itself, by repetition, or by re-gluing it together. Part of the consideration was the fact that John [Mortarotti] was going to have to use this in situations that would be completely different down the road. It would be used for different characters and scenes other than it was originally intended for. So it had to be versatile, it had to be able to be clipped apart to be edited very simply. In the days before there was digital editing, you had to be able to go in and physically edit this music. John is brilliant at this, but he had to have good material to work with. It was very clean in between sections, so that was important to me. It had to be very crisp, very rhythmic, and very percussive oriented; even the things that were relatively melodic, like "Biomechanical Action" (aka "Robotechnology Theme"), which was done using acoustical instruments. But if you listen, it's almost impossible to tell that those are real instruments playing. It sounds like it was synthesized, it's the use of real instruments to produce things that have not been heard before. In this case, very technological and very harsh sounds. It had to be able to be thinned out, and still have the essence of what we were trying to do.

As far as how the music was featured in the actual show, that was John Mortarotti's job. The way most films are scored is not this way. In fact, this was probably the most unusual series that I had done. I've always "through-composed"; usually when you do it that way you incorporate everything into a particular scene. If you've got three characters, each of them has their own theme, and you build that into one piece. This was not the case with *Robotech*; they wanted to separate everything, so we'd create character pieces. I'd watch the characters, to see what they'd look like, or in some cases Carl [Macek, the producer] would describe them to me, and we got a pretty good idea of what the character was about.

TB: *How did Robotech differ from other projects*



that you have worked on?

AO: First of all, almost all animation usually involves some pre-scoring, in which you do synch sections in advance and you through-compose, meaning that you write each episode from beginning to end. If that had been the case, it would have cost something in the vicinity of \$2,000,000 to do the music; it ended up costing considerably less than that.

There was also the consideration of doing an original score, because they already had an original score, and they could have used the Japanese music if they wanted to. The problem was that they felt that it wasn't appropriate for the American audience. One of the things they felt was missing was the speed and intensity, they felt American and European audiences expect more action in a soundtrack. Because we had a small orchestra, we had to use it very effectively. The orchestra also was made up of a lot of electronic instruments, so that it would have a very futuristic sound when we wanted to use it. It was a very adaptable orchestra, they were all pros and they were great players.

TB: *How much freedom did you have in creating the music?*

AO: Ulpio and Frank [Agrama] pretty much gave me complete freedom. I had to make the characters or the situation work, but I had relatively short periods of time to do it, meaning I didn't have five minutes to capture the essence of the character; I usually had between a minute and a minute and a half, sometimes two minutes. That explains why the cues are so short.

The other situation was the songs. With the songs we had a good deal of freedom in terms of what you could write about, except for the fact that there was a storyline that needed to be followed. In some cases, for example, Minmei was going to sing about her "time to be a star," she was going to go on and this was her time to succeed and the words had to be relevant to what she was going to say to an audience, what she was going to sing to them, or to sing to the observing audience about what she had to say about her fear of going on and facing an audience for the first time, and being a star and what that meant. The lyrics were logically tied up with what the story content had to tell.

In terms of the instrumental things it was just a general description of what the character was like or what they wanted. There was no alluding to a pre-score, temp-track, or to the original tracks. As far as Carl Macek and Frank Agrama

were concerned, whatever we could come up with that was strong material, that could portray these various things was fine. It actually gave me a lot of leeway, because I incorporated things I had never done before. It was a chance to stretch out musically.

TB: What was the influence of producer Carl Macek?

AO: Well the fact that he didn't want to use the original Japanese soundtrack was a major plus for me. He wanted to go with something that was uniquely American and kind of hip, cutting edge, outside; he didn't care if it was rock, or jazz or whatever. Doing a whole new musical score was a unifying consideration, the fact that it would tie the whole thing together, it would make it more American, more Anglo, in the sense that it wouldn't have the pacing that the Japanese had, it would have more American pacing, and definitely that it would be unique. Carl wanted a feeling that this was not the original show, this was his version of it. They put out a lot of money to make this soundtrack happen.

TB: How much music was composed for the series?

AO: That's a difficult question, I think there was probably about three hours altogether, including episodic material, thematic material, and all the songs. There were some additional synthesizer sessions that were done just to fill in things, and of course, the things that Michael Bradley and Steve Wittmack had done [the Lancer songs]. I would suspect there was about three to three and a half hours of material. I wasn't privy to much stuff beyond the hour and a half that I did.

TB: How do you feel about composing your own work, versus orchestrating, arranging and conducting other people's work?

AO: It's interesting, they're both creative. The difference is, in one sense you're doing everything, so you can start with a specific view and be able to carry the idea to the end. The idea of collaboration, being an orchestrator of someone else's material, is sometimes just as creative, but in a slightly different way. You are dealing with their initial creative concept of the music, but what can you do with it? Sometimes it's more interesting than doing your own thing, because it's less comfortable. It's like taking a subject that you would never discuss, and then having to write a theme paper about it. Well, it's a whole new education. I had to orchestrate Ulpio's material, I orchestrated Alberto Estevez's material and some other things that were given to me. I felt it was interesting, because the orchestra unifies everything ultimately, the fact that you are in one room with the same players, all playing material, and it could be slightly different, but the orchestra and the players bring a unification to it. It doesn't make any difference to me, because I think they're both creative. It's just that they're slightly different creative experiences.

TB: Do you have any composers that you admire?

AO: My favorite composer is Jerry Goldsmith, because he's always different. He looks at a movie and finds unique instruments that'll work; and he finds some absolutely off-the-wall things that'll work. I try to model my approach to music after his. I think it's the most effective way of scoring films, and he's actually made this into an art form, perhaps beyond all the other composers that have come before him. I know people will allude to Bernard Herrmann's saxophone in *Taxi Driver* and certain themes like "Lara's Theme" and so forth. The thing about Jerry Goldsmith, he goes out of his way to experiment with instruments that have never been seen or heard by

more than a handful of human beings, strange and exotic percussion or woodwind instruments that have seldom been heard by the general public before. He'll find a way to get the right instrument and to use it as a signature piece for a particular movie, and he's very effective in that way. Most composers are happy to find a theme that will work, or to find musical devices that will work as their signature for a movie, but he's taken it another step beyond and I admire him very much for doing that. He's special.

I would say of all the composers kicking around today, Jerry Goldsmith is probably the most unrecognized; I mean he's recognized, he's given a lot of money for each score, but he's not perceived by the general public as an entity; whereas a lot of other people, like John Williams, has a much more public face, he's sold a billion dollars worth of records and he's out there, his movies are hot. Jerry Goldsmith's movies are big movies, but they're generally not the all-time money makers. First of all, look at the people who did John's big movies: George Lucas and Steven Spielberg, the two hot filmmakers of our generation, what an opportunity. I think if Joe Blow had come and done the score for all those films, that he would probably be recognized also. I'll give you a perfect example: Lennie Niehaus, who's a superb composer, got taken out of obscurity by Clint Eastwood. Clint Eastwood was a fan of his work because Lennie is a jazz composer basically. Most people had never heard of Lennie Niehaus, and Clint Eastwood turned around when he started making movies and said "I want to get him to do a score." And he liked what he did, and he's hired him to do pretty much every score he's done. Lennie's a brilliant composer and he never would have been heard if it weren't for the likes of Clint Eastwood. There are some real interesting and innovative people out there who can do some great stuff. It takes the right movie and the right person. Jerry Goldsmith has probably done more movies than anyone else of his generation. He's probably the most unknown, famous composer.

TB: What are your favorite scores?

AO: Now you're going to make a liar out of me. I got into the business because of Miklós Rózsa. When I grew up, he was doing stuff in the '50s, like *El Cid*. His scores were so emotional and so classically oriented. Most of the guys who were writing film scores at the time were songwriters as far as I was concerned. They would write a little melody and then they would orchestrate it. Every one of Miklós Rózsa's pieces were very "composed" pieces, they weren't just written and scored. They were involved pieces technically, he had created little orchestral masterpieces for film. They all had a signature Hungarian theme to them; I had written him initially to study with him at USC, and he told me to come on out, but I ended up studying in Europe and Boston. There were also some other pieces, like *The Cassandra Crossing* that Jerry Goldsmith did, that just blew me away. Obviously, John Williams's stuff is very strong in terms of theme-orientation, the fact that he's able to jump into these periods like the 1930s Buck Rogers style of *Star Wars*, that had its basis in The Planets of Holst are just really rich and delicious. There are a lot of interesting scores that nobody knows about.

I really liked what Dave Grusin did for *The Firm*, with just a piano, I thought he was incredibly effective. I thought that the music was superb, and I was astonished to read the review of it in *FSM* because they panned it; well they didn't pan it, but they certainly didn't appreciate it. I thought it was a very effective, clever score; considering there was virtually no orchestra involved. There was a piano and some overdubs, with some John

Cage effects of prepared piano, tinkering and playing with the strings and stuff like that. I think Dave Grusin was brilliant on that. John Barry did an exceptional job on a film called *The Ipcress File*. There was an ambiance to the orchestra that I had never heard before. It was a very strange, echoey sound using almost Henry Mancini chords, very jazz-oriented. Between the movie and the music, I felt that I was watching a real story take place. He had captured a kind of reality that I had never heard before. Also *Alien*, by Jerry Goldsmith, was superb.

Tom Bateman: How did you become involved in the Robotech music project?

John Mortarotti: Well, prior to *Robotech*, I had done some work with Frank Agrama, and the Harmony Gold people, at Intersound. I first became involved with the people at Intersound in August of 1980, through a friend who had worked at another studio and had gotten a job there; and recommended me for some music editing. So I started editing some projects, freelance, with these people.

In January of 1985, I received a call from one of the mixers I had known at Intersound, a fellow by the name of Tom Davis, and he asked me if I wanted to do this project that would involve editing a whole series of shows. I had just put in my synch and time-coded audio-chasing-video system and was very much interested. So upon discussions with Frank and Ahmed Agrama in January and February of '85, I began editing the shows and edited 85 of them plus a TV feature.

TB: Were you familiar with the original scores from the three Japanese series that comprised Robotech?

JM: No, I didn't know anything about the original scores. All the music was fresh; the only thing that was given to me were audio cassettes of what Arlon Ober and Ulpio Minucci had done. I was given the cassettes to listen to and familiarize myself with them... There was still some money left in the budget to do a couple more sessions, so if I felt we needed anything additional, I would notate that and have a meeting with the composers and producers and tell them what my needs were.

TB: As music editor, how did you approach the task of doing an 85-episode show?

JM: First of all, they were delivered to me, in Japanese, on 3/4 inch video; I also received the American scripts that had been done. Having listened to the music and then received new material as it was coming in and familiarizing myself with it, I just looked at the show, and looked at the scripts, and tried to fit the particular material that I felt... it's a matter of judgment, really. I would just look at a particular scene and see what I felt it would need, and how the cue was structured, if it was easy to edit, and to segue into another scene; and it was just sort of a methodical process of going through scene by scene, selecting the music, transferring it, editing it and then relaying it back to 1/2 inch.

TB: How long did it take to do an individual episode?

JM: Each show usually took about a day to a day and a half.

TB: How long did it take to do the entire series?

JM: I think we started in early February and ended in early June, about a three to four month process.

TB: How much music was there?

JM: By the time we got finished, special requests and what-not, I would say about five hours. I'm just guessing right now, but roughly five hours.

TB: How did you keep track of it all?

JM: Well, I love what I do and it's second nature to me and I'm a collector of tons of library music. I have probably the largest collection of library music anywhere in the world. In addition to what I have here in my office, I have barrels of stuff that was used on *Ozzie and Harriet*, *My Little Margie*, *Burns and Allen*. Lots of early television stuff: *Superman*, *Rin Tin Tin*, *The Lone Ranger*, *Leave It to Beaver*. So I've got a lot of material, so it's not hard for me, for the most part, to keep track of things because they are like popular tunes to me. Plus, when you work with the cues, and get into the bowels of the editing of these cues, they become like old friends.

On a project like *Robotech* for instance, you listen to the tapes and get to know what the tension cues are, the light comedy cues are, the suspense cues and the chase cues are. In the end there really aren't that many of them; as a matter of fact, a lot of times you come up short. You think you got it all, but there's that one scene where you say, "Jeez, this doesn't quite work, I'll have to use that old cue again." So you try to freshen up the library by getting new things when you can.

TB: Were you given any particular instructions?

JM: No, not really. There was a budget problem and Frank Agrama had trusted my judgment on these things (he was the executive producer) and we had an understanding. It was a low-budget show as far as I was concerned, and any changes that were to be made would be made right on the stage, and I would not have to make any musical changes, unless it was something really, really important. So about 90% of the stuff went out of here as is. There wasn't any discussion about "score this that way, score that this way," just use your own judgment and we'll take it from there. Very few exceptions, might be, if there was a Minmei theme, they'd try to give me some advance warning on that, but generally it was all up to me. I pretty much had carte-blanche control over the whole thing [the music editing].

TB: What is involved in music editing step-by-step (in a project like *Robotech*)?

JM: Let me preface this by saying, if it wasn't *Robotech*, I would look at the show (any show), and from there I could hear the library (in my head), which cues I felt would work. With *Robotech* it was a different situation since I received the original shows in Japanese, and the audio track was all Japanese dialogue. I would go by the scene, while reading the English scripts, I would look at the show and figure, for example, "Well, definitely time for a music change here." I would look at any kind of subject matter that would call for a change. For example if there was a dialogue between the heroine and the bad guy, there would be a tension cue; then a few minutes later we would segue into another scene, a pastoral scene, with the hero and one of his co-workers, then obviously it would be a different situation. But I would have to follow the English scripts, because these shows were all (originally) in Japanese.

Once I figured, in my mind, that something would work, I would play that cue against the picture. If it worked, I'd transfer the cue, edit it to length; so if it was a two-minute cue, and I only needed 45 seconds, I would make it go 45 seconds. I would make sure it had a beginning and an end; I tried to make them complete cues within themselves. Then I would transfer it to 1/2 inch on a synch-and-time-coded tape that was locked into the picture, and build these cues one act at a time, each act would have roughly 15 to 20 cues... and that's how I did it.



New from Harmony Gold and Streamline Pictures is **Robotech: Perfect Soundtrack Album** (SL 9311CD), a 2CD set with two and a half hours of music from the unique animated series—one disc of the background music, and another of the songs. Fans rejoice!

Robotech was the best possible thing to happen to a 12 year-old in 1986. *Star Wars* was old hat, *Star Trek* still too cerebral and out of date (this is pre-*Next Generation*), *Alien/Aliens* too scary, and regular TV fare, everything from *A-Team* and *Knight Rider* to *The Transformers*, too damn silly and meaningless. Then, along came this robot show that looked like a lot of other Japanese-animated robot shows, but with a difference: there was a story. It was a continuing, 17-week soap opera with a solid science fiction grounding (the jets turned into robots but they didn't talk, they were just machines), recurring characters, and real emotion and pathos. People would actually die, and it would matter to the other characters—pretty heady stuff for afterschool TV.

The "gimmick" to *Robotech* is that the American producers bought three totally independent Japanese series and combined them into a single odyssey—changing names and backstories but leaving nuances and intelligence intact. The three separate shows became three generations of human characters dealing with successive alien invasions of Earth. (For a kid not used to any TV episode relating to last week's show—let alone trying to tie together verbally three totally different series—the whole thing was occasionally confusing but thoroughly engrossing.) The music was fantastic, with countless short cues becoming integral parts of the experience. From the John Williams-styled title theme by Ulpio Minucci, to the incidental cues largely by Arlon Ober, the music played up the action, suspense, soap opera, tragedy, and even humor with a successful blend of live instruments and '80s synth embellishments. Ober mentions how Jerry Goldsmith is a big influence on him (see interview), and while nothing in *Robotech* is a rip-off or even derivative of any particular score, one can hear how Goldsmith's rhythmic approach and use of non-traditional, often acoustic sounds has influenced Ober. Most of the electronics and percussion are pretty '80s, and there are some clams in the performances, but it's a gripping, dynamic and dramatic take on space adventure making the most out of a limited budget, especially in the action and mystery cues. Maybe it's cheese, but it's hard for me to be objective, since I memorized all of it at age 12. (There was a 53 min. CD by U.S. Renditions in the late '80s, but it only had around 15 min. of the good stuff.) Almost all of the *Robotech* music library is represented here, with some cues edited together since all of them are so short. Since many were used only in fragments throughout the series, to be able to hear

them all in their entirety is fun; in fact, just to have all of this stuff on CD 10 years later, well, it's like a piece of childhood sealed in plastic.

That's disc one, at least. Disc two (actually, the labels on the discs were flip-flopped on this first pressing) features all of the songs used on the series. The Japanese are actually more market-savvy than Americans have dared to be—for two of the three series incorporated into *Robotech*, major characters were created who were rock stars in the shows, thus selling tons of records. Naturally, the characters were carried over to the American translations, and the songs all re-done. For the first series/segment, the singing sensation is "Lynn Minmei" (Reba West), and even when I was 12 I knew her mock-Broadway numbers would never be popular, and that it was just a plot device, so go with it. In the closing episodes, one of the guerrilla freedom fighters ("Lancer") improbably doubles as a singer in drag ("Yellow Dancer") and his/her songs are much better, although so '80s it hurts. (Funny how we didn't notice how '80s the '80s were at the time.)

The songs still have a lot of nostalgia value; the only real disappointments are the seven tracks from the aborted *Robotech II: The Sentinels*, also on disc two. These are just passive synth dreck—if this was going to be the sound of the entire sequel series, I'm glad it never got made (three episodes were completed before production was canceled, released on video). This just goes to show how *Robotech* was too good to survive: the sequel was going to be produced from scratch with American writing and Japanese animation, and funded by the Matchbox line of toys—except the toys bombed. The show's success was with older kids who were more into books and role-playing games than crappy action figures. Lastly, disc two also includes songs from the *Robotech* movie, which never got a wide release.

If you watched the original *Robotech* series, the *Perfect Soundtrack Album* is not to be missed. It is packaged nicely in a single jewel box with informative liner notes by Tom Bateman; order it directly from Streamline at 2908 Nebraska Ave., Santa Monica CA 90404; ph: 310-998-0070.

OUR FAVORITE CARTOON MUSIC

by JEFF BOND & LUKAS KENDALL

We thought you'd love to hear about all this:

Bond's Misspent Childhood: There was a time, at the dawn of the age of color television, when I would leap from my bed at 7AM, rush downstairs, stoke my seven-year-old metabolism with sugar-sweetened cereal, and frantically try to absorb every new cartoon show premiering that Saturday. Although I would watch virtually any cartoon up to and including *Clutch Cargo*, I was particularly drawn to the more realistic-looking superhero cartoons, which at this time were chock full of all-American violence and mayhem. It was the time of *Superman*, *Frankenstein Jr.* and *The Impossibles*, *Space Ghost*, *The Herculoids*, *The Fantastic Four*, *Spider-Man*, *Birdman*, *Aquaman*... just about every form of "man" imaginable, all of them dishing out justice with their fists and whatever blasting ray machine was built into their uniform... right down to the bizarre *Super President*, a Commander-in-Chief who could alter his molecular structure at will (since JFK was unable to perform the same trick, his assassination resulted in the banishment of *Super President* from the airwaves). The greatest of these was *Jonny Quest*, a cartoon that premiered in prime time on Fridays and featured action every bit as credible as anything on *The Wild Wild West* or *The Rat Patrol*. The spine-tingling sound of Hoyt Curtin's *Jonny Quest* theme sends my pulse racing to this day—I still

Kendall's Equally Misspent One: My story begins a while after where Jeff's leaves off, with *The Fantastic World of Hanna-Barbera* syndi-

Send to Box 1554, Amherst College, Amherst MA 01002-5000; postage free. U.S. funds only. Take all of 1993 (#30/31-#40) for \$20 (\$6 off!). Take all of '94 (#41-52) for \$22 (also \$6 off!). *Most '93's are xeroxes.*

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As for the afterschool syndicated cartoons, this was the '80s peak of the half-hour toy commercials—*Masters of the Universe*, *The Transformers*, *Mask, G.I. Joe*, *The Inhumanoids*, *The Centurions*, *Thundercats*, etc. It was precisely the formulaic, sanitized nature of these shows that made *Robotech* such an eye-opener. Their music ranged from good to lame (the Marvel-produced series were the best, with music by the aforementioned Johnny Douglas), but some of the theme songs—*The Transformers*, *Voltron*, *G.I. Joe*—are still burned into my brain. The Kendall household was at this time without UHF reception and in the years B.C. (before cable), so I actually didn't see too many of these (such as *Star Blazers*, which I hear was pretty good); overall they could be pretty charmless, due to their need to display this year's line of action figures, vehicles and accessories. There was also a growing obsession with machinery as opposed

If you have any great cartoon music memories,
send them in. Biiiiiirrrrrrrrrd-Man!

Tony Stark makes you feel,
He's a cool exec with a heart of steel
As Iron Man, all jets ablaze,
He fights and smites with repulsor rays
Amazin' armor:
Iron Man!
Ablaze in power:
Iron Man!

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THE TEN MOST INFLUENTIAL FILM COMPOSERS

by JOHN S. WALSH; Composer Illustrations by James Pavelek

In deciding the ten most influential composers on today's film scoring, I simply wondered if the art could have gotten where it is today without certain people, then traced their contributions through the years and saw what others picked up on, what worked, what has become cliché by overuse, and this is the result. This is a subjective list, but I believe that if one surveys the current scene and wonders where we are, one will find that these are the men who brought us here, with emphasis on those still among us.

10. Erich Wolfgang Korngold (1897-1957)

Korngold's *The Sea Wolf*, *Kings Row* and *The Sea Hawk* are all very musical scores that stand out due to their sympathy with the films, but his legacy is his swashbuckling action music, which is most apparent in the adventure scores of John Williams and James Horner, who write positively somnambulant action music compared with Korngold, whose middle name should have been *presto*. His trademark was that hectic fight scoring which is, appropriately, quite funny, adding a layer of humor and fun to the vicious swordfights (is this where American film's obsession with "fun" violence began?). The elegant and regal music he wrote has no place in today's films, but the use of busy music to enliven action is still with us. Williams and others have taken Korngold's approach as the extreme example of this kind of stuff; little of Williams's action music is so hyperactive, and his, Victor Young's and Alfred Newman's exciting fight music are better controlled, thrilling and fun without being as close to self-parody as some of Korngold's.

It has been claimed that Korngold's legacy is his use of themes, but he certainly did not introduce them into scoring, he just wrote more obvious ones. Fans automatically genuflect at his name but his best work has been an influence where it should not—overwriting is as bad as music that does not support—and his tendency to overdo it during romantic scenes has convinced many filmmakers that on-screen love must be accompanied by the violin section attempting to saw through their strings.

9. John Barry (b. 1933)

No composer puts so individual a stamp on a film that it becomes *his* film as does John Barry. Such diverse pictures as the James Bonds, *The Black Hole*, *Somewhere in Time*, *Monte Walsh* and *Frances* would have nothing in common were they scored by a composer with a more mutable style, but Barry's unique sound manipulates one's reactions in a most consistent way. For want of a better term, Barry lulls the viewer of even action films; he is the anti-mickey mouser, scoring not the action but the single emotional point he wants to get across in a scene, creating a warm musical drone to play over it. Only Herrmann and Morricone come close to so personalizing their work, and their scores also employ this playing-over technique, Morricone in particular. This one-emotion-at-a-time method is used by the Yannis and John Tesches of the world, and invites critics to label Barry scores as big mood-music. Though some assume that Barry was a jazz/pop musician who stumbled into film, the fact is that Barry always wanted a career as a film composer, and one only has to listen to *The Lion in Winter* to see he is no poseur but a true orchestral artist whose scores sound similar because he found his musical "voice" early on, with a minimum of trying out or experimentation.

The problem, then, is that others have not taken him as an example of an artist with his own unique style and tried to find a sound all their own, but as a hot property whose sound others are encouraged to steal. Whether it is the fault of composers or directors, Barry's smooth sound and simple, direct themes have influenced the '90s scores of Goldsmith, Horner, Poledouris and Scott. However, even at its slowest, Barry's music also features a rhythmic element, from the pianistic bass lines to the repetition of entire phrases—you know where you are, where it begins and where it ends. This most personal glue other composers have in general not stolen,



because it is so simple and direct there's really no way to get away with it. The result is when Horner imitates Barry in *Legends of the Fall*, for example, his music truly wanders off in a melodramatic, amorphous belch of tiresome, simplistic chord changes and symphonic pads.

While everyone is aware what Barry sounds like—you pretty much know what you're going to get with him, and Hollywood likes dependability—Barry's accomplishments in individual pictures have been largely ignored. His Bond scores add just the right amount of suspense because the films are treated seriously, but his music also makes the bloodless violence and killing fun, since the music itself is not funny. (Has Barry done many comedies?) *Goldfinger's* raid on Fort Knox sequence is scored so the excitement and melodrama are enhanced but the semi-comedy tone of the film as a whole is maintained—gloomy or overly threatening music would crush the delicate sense of unreality in the Bond films. Barry frequently writes music in which the story stops dead while we look at pretty pictures, but even in this ignoble filmic area his talent is evident. Is there a better example of the thrill of a start of a new adventure as the "Journey to Fort Sedgewick" cue in *Dances with Wolves*? Here as elsewhere Barry is like a master masseur, feeling for the scene's spine, finding just the right musical technique to hit that nerve. *King Kong* is another example of the power of Barry's very sound, the clanging percussion and long brass notes outclassing the film's plain special effects (just as Barry's lovely theme for Jessica Lange's character is stronger than the romantic subplot).

Barry's single contribution besides his unique style is his playing through a scene—perfect synchronization is rarely necessary for his scores to work—and enforcing that single emotional tone. This reminding the viewer of the emotional grounding of all the on-screen mayhem or beauty should be what influences composers, but most simply ape his style which, without its content and Barry's filmic sense, is just blandly pretty.

8. James Horner (b. 1953)

Miklós Rózsa died while I was preparing this article, and he originally occupied this spot, but even he would admit that his style has fallen out of fashion these days, and there is no sign it will return. While he was definitely one of the great composers in the field, it is appropriate that another composer not bothered by borrowing from himself takes his place. If one looks at current films, the streamlining of film scoring is a trend that is just beginning. Ten years from now, James Horner may seem as great an influence on his time as Simon & Garfunkle were on theirs with *The Graduate*.



Star Trek II: The Wrath of Khan was the breakout symphonic score by a new composer of the '80s. Very much Goldsmith-influenced, it was by no means a copy but an exciting work by a young composer whose own voice cut through his borrowings. *Krull* had some Williams shadings, while *48Hrs.* was Schiffrin tamed and smoothed-out, but already one could hear echoes of the scores that preceded them, such as in the action writing in *48Hrs.* But there was *Wolfen*, *Brainstorm*, *Trek III*, many others. Horner was on a roll, his annoying tendency to repeat himself dismissed as a sign of immaturity that would fade—this was a talent, if he was this good, what would he be like in years to come?

Cocoon was the first major sign of trouble, not just because of the bald Delerue-like manipulation and ho-hum scoring (it worked with the film), but because of *that scene*, the climactic chase with a complete steal from the climax of *Trek II*. If the Prokofiev lift on the *Trek III* album did not cause apprehension (it's barely used in the film), this was cause for concern. But Horner was on the verge of stardom.

In 1986 Horner scored *Aliens*. A stew of rewritten classical music (you know the piece, written for a ballet about an unhappy marriage and a ghost), copied and temp-tracked Goldsmith and lots of non-melodic atmosphere music that made one wonder where the London Symphony Orchestra was during the recording sessions, it solidified Horner's mode of operation: re-use, steal and write some original bits only where absolutely necessary. The only place where there is an apparent attempt at writing original music other than an orchestral drone is the scene where Ripley descends in an elevator to rescue Newt, and this is just a few crescendos linked by snare drumming. The rest of the score is Khachaturian and Penderecki steals and variations, *Star Trek II* and so much Goldsmith he should have sued for a co-composing credit—that is not hyperbole. (No such suit would happen in a community that steals constantly and calls it *homage*.) The result? Literally, a few moments of effectiveness. The action scoring is exciting for a few seconds and then just marks time, replacing silence. Horner had to know this was all that was required of an action score and he took advantage of it, getting the audience into the mood in the first

few seconds of each action scene then just keeping it up. This is neutral scoring, adding nothing but a sound the viewer knows should be there during a scene; not hurting, but not enhancing, either. The non-action scenes are so close to *Alien* and *Capricorn One* they could be outtakes... but who would care? If directors could just track their films with existing scores and make the timings fit, they would, so why not hire someone willing to change things just a little? A producer's dream: here was someone who would fit your temp-track to your film.

Horner has complained about his treatment by the producers of *Aliens*, but nevertheless, they managed to set his current approach for film scoring. The result was a hit film, several tracks still used in trailers, and an Oscar nomination. Gone was Horner's original work with a few copied details; now the opposite became true. His music more anemic and derivative than before, Horner became more successful than ever.

If one examines Horner's films, one finds a majority of them since *Aliens* have scores that are made up of several "major organ" scenes and lots of "connective tissue" holding them together. Horner writes for those few big moments when music is needed, then fills in those scenes where the lack of music would be inappropriate. One should remember that there are many people in Hollywood who hate in film scores just what fans love most, and would gladly employ songs or silence if they could. Horner writes a kind of postmodernist film score, where putting in anything that works is justified because the director approves. (And the directors do approve, apparently; Horner has so ridiculously full a schedule, one wonders when he sleeps.)

So many of Horner's scores are interchangeable with each other but several elements make them unmistakably his. There is the use of pan flutes which he uses not for their stereotypically ethnic associations but to portray stress or anguish; choir passages that create a mystical mood using similar two- or three-note phrases; a stock rhythm which originated in *Brainstorm* and was updated with JFK-piano licks in *Sneakers*; and two motifs he uses over and over, one for evil, the other a complete steal from Copland's *Our Town* used as an all-purpose sense-of-wonder theme, most prominently in *Field of Dreams*. Horner apparently does not write for film music fans but for their brothers who say, "I don't even remember any music in that movie." This creation of a personal non-style—"It ain't much, but it's James Horner's not much!"—may be the composer's legacy.

Like it or not, Horner's "temp-enhancement" method is becoming common, with scores by other major composers even more blatantly derivative of their respective sources. And while scoring schedules grow shorter, who would dare to be "different" with three weeks to work, and a reputation for pleasing people on the line? How much easier is it going to be for a composer to take as much money as he would get for a complex original work and instead make something that can be put together from old parts stitched together, Frankenstein monster-like? As someone cracked in these pages, I have seen the future of film scoring, and its name is James Horner. Bad joke, but true.

7. John Williams (b. 1932)

John Williams was a fine composer before he met Steven Spielberg, but his work for *The Cowboys*, *The Reivers* and *Jane Eyre* was nothing radically new, just traditional or off-center scoring made palatable by Williams's own talent and style, with no stretching of the form. I don't believe Williams will be seen as a great innovator but as a great practitioner using the rules set down by those before him. His great influence, though, is in the interest he has brought to the art form. If any other one composer has inspired more people to listen to (maybe even compose) film music in our time, I have no idea who that might be. How many enthusiasts were first made aware of scoring through Williams's work on the Irwin Allen television shows, re-run for the entertainment of little kids who are rarely exposed to orchestral music, not to mention his *Star Wars* and Spielberg scores? In terms of creating style, Williams barely makes a blip on the radar screen; as an influence on approach, however, only Jerry Goldsmith has done more to inspire today's composers.

If a director were to tell his composer he wants a John Williams kind of score, what is he really asking for but a sweeping, symphonic Korngold score attuned to what today's audiences will accept? Williams does not score timidly, but submerges his films in a (flavorful) soup that is just what fans of old "lush, big movie-movie" scores want. But no one makes Spielberg/Lucas-type movies except Spielberg and Lucas, and the florid, Romantic style Williams is locked into is suitable for little else.

If Goldsmith takes a theme, breaks it down and assembles the parts into what he needs to the point where his simple themes are unrecognizable in



their various forms, Williams is the king of repetition, writing a single theme and bringing it back repeatedly pretty much as is, coloring it, modulating it, and writing less prominent subordinate themes and scene-specific cues around it. While this is a description of what many composers do, Williams is noteworthy for the sheer number of times he repeats a single theme in a film; his supreme achievements with this method are *The Fury* (where the rise and fall of the carnival-like theme creates a feeling of dread that goes away only to return again, unrelentingly) and *The Long Goodbye*, which is an absolutely hilarious and delightful parody of how a single theme can insinuate the world of a film—no one ever has to write a spoof of Williams's style, he did it himself, while at the same time making it work perfectly as a score. His most famous work, *Star Wars*, is where he played with numerous themes and, like *The Long Goodbye*, this is an example of a touch of irony in scoring, kidding conventions even as he says, Hey, this is fun! *Star Wars* suffers greatly when compared to *The Empire Strikes Back*, one of the most fluid and eclectic Romantic scores ever, its relationship to the images uncannily effective, the wall-to-wall scoring and the film's pace keeping the audience so involved it is difficult to have a second to lose one's suspension of disbelief. But even here, as in *Jaws*, Williams's greatest strength at times is the same as his greatest weakness: he goes for a momentary effect over the integrity of the whole. A positive example of Williams's dramatic strength getting the best of him is the incredibly thrilling moment when R2-D2 pops the lock on Cloud City's runway door and Williams brings in the love theme! What is this doing here? Exactly what a film score should be doing, bringing excitement to a scene that needs a boost. Film scores are not about guiding intellect but emotion, so Williams's violation of the musical logic here is precisely what fans and directors like about his work.

This also indicates the limitations of the use of character motifs in film scoring. In *Star Wars* Williams uses his Luke theme when we see Luke, the Leia theme when we see Leia, the Death Star motif when we see the Death Star, etc. This makes for great narrative strength on the album, but only gives us more of what we can already see on the screen once the characters are established, and does not give us hints to what we cannot see. This is fine, and nearly unavoidable given Lucas's skimpy characterizations, but only points out that this is a score for a one-dimensional children's film. The one significant narrative point of this approach is that Ben's/The Force theme becomes Luke's theme by trilogy's end. *Star Wars* has a famous main theme that is loud and pompous but not nearly as affecting as the Force theme, and it also has a sort of love theme for Princess Leia that is boringly simply and bloodless compared to *Empire's* passionate Han and Leia theme; the main theme and "love" theme are typical '70s staples and Williams does them no better or worse here than he and others did in other big movies of the era. As in *Jaws*, though, it is not these concert-ready pieces that influenced and will continue to influence others but the thrilling action scoring, still some of the best of his career. If he is a student of Korngold, in *Star Wars* it is a case of the pupil outdoing the teacher. The rescue of Leia is provided with a charging attack cue more appropriate for a swordfight than for a bunch of people standing around shooting at each other down a hallway. This scene owes much to the editing and sound but even more to the music; without it this is not much of an action scene, but the music goes for the glory and we get swept up in the infectious excitement (because we want to—this is an epic for generations younger than those who grew up on *Robin Hood* and *Gunga Din*). This score is one of the most powerful instances of style being more than substance. Just the fact that these futuristic and believable images are grounded by emotional orchestral music is enough to enthrall us. That Williams does nothing experimental to increase the strangeness of the alien worlds is beside the point when one hears his flamboyant action music.

Unfortunately, the tendency of Williams to get carried away by the thrill of the moment has overwhelmed what was never a restrained talent to begin with. Three Williams scores rarely discussed indicate an ingredient that has overpowered the reserve needed to keep such an up-front style in check. One of Williams's most exciting scores, *Jaws 2*, has a particularly bright sound from the strings (next audible in 1941) that was just right for the skittery, mercurial action music. But the subsequent presence of this sound has dominated scores where dramatic weight is absent, their desperate sound perhaps mimicking Williams's inability to connect with the film. A perfect example of the two sides of Williams is the climax to the *Amazing Stories* episode "The Mission," directed by Spielberg, which has a thrilling brass-based theme that builds to almost unbearable excitement, then cuts off and is replaced by hokey, shrieking-strings "happy" music. This is the cue that contains everything great and awful about this composer, but it was an earlier score, *Return of the Jedi*, that indicated Williams was content to score not under but over his films, writing as if for silents, going for blatant manipulation. In such cues as the unused "Return of the Jedi" and the tragic scoring for Luke and Vader's final scuffle, Williams writes strong music (Lucas's own favorite musical moment in the film), but most of the other work here is rote, the Endor scenes shallow, and most of the last half-hour filled with that meandering high-string stuff, *Star Wars*

rewrites, generic action music or goofy percussive teddy-bear cutesiness that's not very inspiring for the grand finale of an epic trilogy. (It didn't help that he had a crappy film and Lucas's pretentious philosophical underpinnings to work with.) Shockingly uninspired stuff compared to "The Last Battle" or "Battle in the Snow." From this film on, Williams's work has a stridency that is disappointing: *Hook*, *Always*, *Born on the Fourth of July*, *The Accidental Tourist*, most of *Jurassic Park* and *Home Alone*, all have an unattractive pushing of the viewer not apparent in his pre-*E.T.* days. He can still write effective pieces, but the last ten years, the majority of his career as a celebrity, have been dominated by scores that are too loud, too irrelevant and too damn repetitive, seemingly written to be heard on their own (a side effect of his conducting career?). The *Jaws* theme is the ultimate example of scoring because it is musically not very interesting on its own; when put in context, though, it is compelling. Williams seems unwilling to try something so subtle anymore.

None of this has affected Williams's popularity, but the fact that he is the biggest "star" composer ever and a brand-name commodity has zero to do with his additions to the literature of his field. His influence is great yet misunderstood, I think. He may be remembered as film-scoring's pre-Raphaelite, one who tossed aside the odd, different progressive music and went back to the prettier music of the past. While there is nothing wrong with this per se, only one not willing to accept the ramifications of the popularity of such backward-looking filmmakers as Lucas and Spielberg—i.e. an audience repeatedly offered junk food will not choose to eat meat and veggies, no matter how nutritious and tasty—can ignore that John Williams is a great practitioner but not a pioneer.

6. Alex North (1910-1991)

North was, after Bernard Herrmann, the man who showed there was more to the orchestral vocabulary than just romance and backdrop. Modernism began around 1911 but the movies have usually been slow to catch up to trends in the music world, such as electronics and the avant garde. North was an anomaly, one who rushed to bring the new to the young art form, putting a moody jazz feel into *A Streetcar Named Desire*, extremes of harshness alongside Hollywood sweetness in *Spartacus*, all the while making his music both prominent and, more importantly to the development of the form, incongruent with what was on the screen. North's music never goes along with what we see as, say, Steiner's or Newman's does, but instead actually questions what we're seeing. He is absolutely unique in this respect in American film. When the hero in *Dragonlayer* is looking for the creature in its lair, the music does not just copy the mood already created by the set and photography but plays on the hero's ambivalence. The prickling percussion and piano seem to be asking, "Dude, do you really want to be here?" This is tricky, for the composer runs the risk of alienating the audience, something directors don't care for, but North could pull this off. His music can be off-putting at first, moreso when you consider that it is supposedly there to be "invisible" and welcome you into the world of the film, not dig beneath the obvious and be ironic or even, dare I say it, philosophical. (In almost every way, North's approach is the opposite of John Williams's.) But Elliot Goldenthal and Christopher Young and sometimes Maurice Jarre, while stylistically different, continue North's method of scoring against Hollywood traditions.



5. Elmer Bernstein (b. 1922)

North, Goldsmith and Bernstein are film music's answer to Jimi Hendrix and the Stones (John Barry is our Beatles, Mancini our Beach Boys...), the young upstarts who injected new sounds and styles into an art form that, frankly, might not even exist today without the changes they brought to it. Of the three, Bernstein did the biggest balancing act; his style could fit comfortably with, say, *The Maltese Falcon* or *Spellbound* or a modern thriller like *The Good Son*, and he still has the most impressive sound of any living composer, a spaciousness and depth some of today's younger composers find attractive. His scores add a classy feel to any film—without the music, Landis's and Reitman's movies are just big TV—and the level of seriousness in his music, it can be argued, includes him in that very small group of composers whose work could be regarded as a further development in the evolution of classical music.



If Bernstein has a flaw, it is in trying too hard to pump up a lame film or scene with music that is busier and more exciting than what is happening on the screen, thus increasing the problem instead of solving it. Yet even here we see his insistence on adding something to a film. *The Age of Innocence* is a picture for which Bernstein wrote what some might consider an opulent, traditional score, yet his insistent music adds not just a layer of elegance but an overpowering sense of culture, pushing the upper-crust atmosphere to the point where we see how trapped in "class" these deceitful, shallow people are. A lesser composer would have added to the feel; Bernstein shoves it down our throat so we, like the main characters, see that it is beautiful, seductive, yet false. At the same time, he manages to enhance the individual scenes, the music pushing us to feel the regret and lost opportunities of the film's second half. Here and elsewhere Bernstein shows it is possible to use Hollywood conventions in new contexts.

Bernstein's style is a little like a combination of North's massiveness of sound with Victor Young's sweetness, and his first big hit was on a film Young was supposed to score, *The Ten Commandments*. Although the composer felt he might have been coaxed by Cecil B. DeMille into writing too many themes, he created one of those scores to which people become deeply attached, perhaps even unconsciously. How many millions of Americans have scanned the channels and heard those memorable themes over the exodus or burning bush sequences and recalled them from every previous Easter showing of the film? As with *To Kill a Mockingbird*, *The Great Escape* and the thrilling *Magnificent Seven*—which cemented Bernstein's presence as a proper heir to Copland and Americana—even people who don't know Elmer from Leonard will be toggled by the music and become reacquainted with it even if they had forgotten they had heard and enjoyed it before. *The Ten Commandments* is about as accurate a film version as *The Life of Brian* but its score is superior in style and effectiveness to that of a greater epic of this era with a better regarded score, *Lawrence of Arabia*, which has perfect moments but excessive repetition of the main theme and much straining for effect. (I think Jarre tried too hard to portray thoughts and moral dilemma through music, a nearly impossible task.) *Ten Commandments* was written to a lesser film that makes Moses into a B.C. Superman, but its scope, color and style make it one of those movies that have undoubtedly influenced future composers who saw it in their youth. That one man composed so splashy a score as this as well as jazz and "small" scores (*Walk on the Wild Side*, *Sweet Smell of Success*, *Birdman of Alcatraz*, *Summer and Smoke*, the hilarious *I Love You, Alice B. Toklas* and *Robot Monster*), numerous westerns (*The Sons of Katie Elder*, *True Grit*, the fun and light *Scalphunters*), and whatever the hell the perfectly overblown *Carpenter* was (orchestral pop?) is a minor miracle.

It's a shame Bernstein's music is relatively ignored by younger film music fans, but in composers like Folk and Randy Newman we see his taste, scope and involvement with the film (his scores are big but stay in character). Kamen, Goldenthal and Elfman share Bernstein's forwardness while the Newmans equal his thematic complexity (Horner's "long line themes" are no new innovation unless one has never heard *Mockingbird*, or even *Ten Commandments*). And even today with *The Grifters* and *The Good Son* Bernstein proves he's no old fart who can't maintain the style he created over three decades ago in contemporary films.

4. Alfred Newman (1901-1970)

Alfred Newman practically invented the Hollywood sound. In his capacity as musical director at 20th Century Fox, he not only supervised other composers, literally perfected the "sound" of his studio orchestra, but had a supple, lyrical style of his own whose power was distinct from Steiner's forcefulness. One could say Newman was the John Barry of his time in that his was the sweetest sound in movies. Newman whipped the film score into shape, giving a leaner form to the hugeness of opera. Even such a late work as *The Greatest Story Ever Told* has great style and power while being *underscore*; in his relative restraint he had much to show Steiner, while many of today's composers must be embarrassed at the limp background stuff they write compared to this. Even in a piece of near-camp like *Leave Her to Heaven*, Newman was able to make one think he is watching *War and Peace*, with a main title as simple as a minimalist composition, hitting you repeatedly with a two-note theme, but written with passion and drive that date it terribly; the same film today would be scored (very quietly) with a synthesizer. That such writing is out of style is a sign of growth, but did we really need to outgrow our capacity to get into the spirit of something as outrageous as this film? Newman wrote dozens of better and better-known pieces than this, but *Leave Her to Heaven* shows the energy he could put into such a routine job, while today we would be insulted if a big film were treated with such bravado. (Many



composers have Newman's size without his depth, his willingness to go from a full orchestra to solo cello without missing a beat, and his ability to make it all so seamless.) It's also interesting to note that David and Thomas Newman would be recognized as heirs to Newman even if they had changed their last names to Smith. Like Steiner, it is useless to list scores Newman has influenced, because he helped create the very art form.

3. Bernard Herrmann (1911-1975)

Soundtrack fans have an inferiority complex as far as acceptance in the realm of classical music is concerned, though one wonders why. The public is much more aware of music in films than in the modern classical hall, and although the average person is not rushing out to get the latest Elliot Golden-thal, he isn't trampling people to grab the last copy of Hovhannes at the local Record Town, either. If Gorecki is the best the classical world has to offer, where does this snobby attitude come from? Classical music as it stands today is frozen in mathematical games, "intellectual" music from a tradition that was once the most overpowering artistic tool for pure emotion (it's hard to believe the word "operatic" comes from the same art form that produces pieces like 4'33"). The easiest answer to the question, Why do we care about acceptance from the classical world? is that it's the grown-ups' table, and yet the scores closest to classical forms are written to sci-fi and adventure movies, the grilled cheese sandwiches of our time. And yet the only true star of modern orchestral music is Philip Glass, who has admitted the influence of Bernard Herrmann's film scores on his compositions. This might please Herrmann, who certainly had the temperament of a classical composer, but one wonders what he would think of the resulting music.



We all know Herrmann's accomplishments, but his influence is great not only from his style and approach but also in his attitude. The ghost of Herrmann haunts every composer torn between serving his or her art or serving the demands to churn out a copy of the temp track. This is the man who accused Jerry Goldsmith of selling out for using an orchestrator—what would he have to say to the composers whose lists of orchestrators are longer than their lists of credits? Herrmann is the conscience of film scorers, his brusque manner second only to his uncompromised high standards.

Herrmann's rich orchestral scoring is the heat to back up his words. Still, it is his experimental streak that influenced subsequent composers. It took a composer of his stature to bring acceptance to electronics (*The Day the Earth Stood Still*, which uses electronics as music instead of as neat sounds that are dramatically silly, like *Forbidden Planet*), and his use of different orchestral colors in the fantasy film scores still stands out as serious drama. Herrmann's music was not just deeper than most of the classic-era scores, it was more interesting as music, not so disposable as the crime and melodrama scores of the '40s and '50s.

Herrmann would still be on this list if he stopped composing before he met Hitchcock, but just as one thinks of Bond when John Barry is mentioned, one automatically thinks of Hitchcock with Herrmann. That he had the compositional skills to score *The Trouble with Harry*, *North by Northwest*, *Vertigo* and *Psycho* was perhaps less important to Herrmann's success than his attitude and personality. Herrmann and Hitchcock both appreciated the blackly comic underpinnings of these films. This appreciation that there are psychological subtexts to thrillers and action films, and that such depths can be tapped with music, is a tremendous contribution. Of course this had been done before but rarely to the extent Herrmann took it; *North by Northwest* could have been scored as a plain drama, but Herrmann musically tapped the turmoil that Cary Grant's mama's-boy experiences inside as his life is turned into one long chase scene. For producers Herrmann is the *Psycho*-man—Herrmannesque literally means *Psycho*-esque to them—but to fans and composers Herrmann is a mature sensibility put to work on childish films and yanking gold out of a pile of manure. His particular sound is there in Elfman, Doyle and Kamen, but his approach of digging for motivations and psychological complexities is everywhere.

2. Jerry Goldsmith (b. 1929)

What to make of one of current cinema's longest careers? I can't think of anyone working in film since the late '50s whose reputation is so vast yet who is still as much in demand as ever, not relegated to television (the composer's equivalent to character parts) or full-time teaching. How can one explain his mixed reputation? He has received Oscar, Emmy and Grammy accolades and is considered the composer's composer, yet the average person would not know his name, though John Williams might be familiar. Our nation's finest living critic, Pauline Kael, called *Under Fire* "one of the best movie scores I've ever heard," while our most intellectual

critic, John Simon, called the composer of *The Omen* "that pretentious hack." Whatever one makes of his work, Jerry Goldsmith's influence on the landscape of film music is the greatest of anyone's since the ground rules were set in the first years of sound. If Steiner, Waxman, Newman and Rózsa staked out the frontier, Goldsmith was the guy with the tool wagon and seed concession. More than any other composer on this list, his sound and methods are used by today's composers, with everyone from Horner, Broughton, Folk, Howard, Kamen, Silvestri, Young and Williams being influenced by his approach, while such composers as Convertino, Fiedel, Goldenthal, Burwell and Revell have benefited from the non-traditional methods Goldsmith has used throughout his career. His importance cannot be overstated, and one can only imagine what film music would be like had he never existed.

The key to Goldsmith's mixed reputation is his trademark sound, a sharper, deeper sort of manic-depressiveness than the wistful, melancholic flavor heard in some of Herrmann's and Rózsa's work. His early '60s output is a non-stop parade of introspective, thrilling downers: his television scores, *Lonely Are the Brave*, *Freud*, *Seven Days in May* and *Seconds* are all dark, but unlike the gloomy crime music of previous Hollywood films, Goldsmith goes for the gut: *Lonely Are the Brave* has a main title that mourns the passing of Kirk Douglas's decent character, while sharp instruments should have been collected from the audiences who sat through *Seconds*, which has the most depressing main title music I have ever heard. It's this edge that has distinguished him from all other composers and guarantees he will never be as accepted by the masses as Mancini or Williams.



Some composers get typecast in epics or action or love stories because they seem to take their musical cues from the cinematography, to write from the imagery down. Goldsmith works from the script up, musically describing what motivates the story. He is subtextual, his music expressing the film's themes even before we in the audience know what they are, a perfect example of this being *Malice*, which scores a town full of rape and murder with a dreamy, funny theme that seems totally inappropriate until the ending, when we realize all our expectations were wrong. This (apparent) scoring against what we see is in the main titles to *The Other*, *The Boys from Brazil* and *Poltergeist*, setting the viewer up for the more threatening music to come. But Goldsmith's relative freedom from pigeonholing probably comes from the speed and quality of his early works; how can a composer who wrote standout scores for westerns, crime dramas, action and suspense thrillers in his first few years as a composer get typecast? Easy, he can be repeatedly offered copies of his successful works (maybe it's a blessing Goldsmith's written for so many bombs), but the common thread in his scores has been the ability to write for the psychology of the film, not just the visuals, and every film as a psychological aspect.

At first Goldsmith did not so much bring a new form but a new purpose and style to underscoring. *The Satan Bug* had a truly weird theme, and was a good dry-run for one of the most unorthodox film scores ever, *Planet of the Apes*. This percussive take on a style used by Bartók and Webern—including pointillistic lines and the use of silences between dissonant outbursts—still stands out as the most adventurous scoring to maintain its integrity as underscoring, as opposed to "atmospheric" electronics, or even Rosenman's *Fantastic Voyage*. The music here works so subconsciously that, even though we should be watching the exterior scenes and thinking "these are actors just walking around in Arizona or somewhere," we feel we are in alien territory, particularly in the Forbidden Zone sequences, and we're not sure why, because the music is so non-thematic. Every movie has a make-or-break point, a moment during which the viewer will either roll his eyes and refuse to make the jump and go with the filmmaker's proposition, or become completely involved, and the first appearance of the apes is the crucial moment here, as the CD notes point out. "The Hunt" cue, like *First Knight*'s "Arthur's Farewell," shows how Goldsmith can not only just shock but ambush and hold an audience's attention. As the humans scatter the music first states impending threat, then seems to meander, echoing Taylor's and our own confusion. But when we get our first, shocking look at the ape on horseback, our initial reaction is surprise and maybe even laughter, but Goldsmith jolts us with the ram's horn, giving not just the eye but the ear something unfamiliar to deal with (he does this with the choir in *First Knight*). Here as in the truly frightening music to *The Mephisto Waltz*, the *Omen* films and *Alien*, Goldsmith reaches out and grabs the audience by the balls, something only Bernard Herrmann could do so well. This ability to seize an audience whether or not it knows it is the most valuable prize a film composer can have, and Goldsmith was lucky he came along when he did, after the timid '40s and '50s. Were he just starting out today

he might never have the opportunities of the first decade of his career. This use of different sounds and methods while maintaining a "traditional" form is what makes Goldsmith valuable to progressive ears as well as to nervous executives who like something different but not too different.

The other side of Goldsmith's unique sound, beyond the dark edge he brings, is his manic energy. *The Blue Max*, *Papillon*, *The Wind and the Lion*, *100 Rifles*, *Take a Hard Ride*, *Logan's Run*, *Outland*, *The Cassandra Crossing*, *The Challenge* and *Total Recall* have the most furious action scoring since Korngold but with a threatening power Korngold never had. When the films don't work, such pieces sound hysterical and overreaching, but Goldsmith invests so much into scenes of mayhem. So it is odd that he frequently uses the *ostinato* (repeating bass line), which can have great power (*Rambo*, *Baby*) but can also make one suspect it was written on autopilot. (*King Solomon's Mines*, for example, just plays along behind the scenes.) *Capricorn One* is the most famous use of this device, moreso on the album than in the film, but Goldsmith's most prominent use of this just prior to *Capricorn* was in *Twilight's Last Gleaming*. For the scene in which we cut from a blown sneak attack to the start of the launch of captured nuclear missiles to an unexpected fistfight, Goldsmith uses some of his characteristically jagged fight music. When the antagonists regain the upper hand, director Robert Aldrich splits the screen, cutting back and forth from Burt Lancaster's countdown to the President to various people shouting "What the hell should we do?!" This panic-inducing scene would be silly without the music. When the split-screen begins, Goldsmith lays down a repeating figure with the basses and snare drums that continues straight through to the scene's conclusion, over which he plays a melodic line in brass and then strings. The dialogue here is pretty irrelevant—some of the shots and lines are repeated from earlier in the scene!—because the audience already knows where this is going, with lots of shots of the sweaty-faced Prez while Lancaster counts down to nuclear obliteration (which we know will be avoided) and everybody shouts at everybody in an eerie anticipation of *Film Score Monthly's* letters page. But Goldsmith's music gets more and more overwrought as the piece progresses until the strings are shrieking away before the crisis is ended. The multi-screen technique was a way of building suspense, and Goldsmith tried something different to cut through the intentional visual confusion and add suspense with relative musical simplicity. (The rest of the score, by the way, is a great example of how a little electronic and brass color can go a long way.)

Soon after, Goldsmith composed *Capricorn One*, which practically defines the use of "powerful, driving brass" as a representative of devious forces at work, an example of a stylistic choice being more important than a theme. This score is mentioned frequently but I believe its reputation is based on its re-recording and release on album; the score in the film uses piano and strings incisively, such as in the *Close Encounters*-like shots of the NASA technicians cheering the success of their mission. The strings play a very pained theme that's mixed up-front on the film soundtrack, as if the music is actually ashamed at these people cheering when they should be embarrassed at the subterfuge their agency is pulling off—I think it's the highlight of the score. The "Breakout" cue on the album is rightly famous, but only half of it is recorded as it was in the film, while the actual escape of the astronauts by plane breaks off the brass music several times while the film cuts to the evil project director making a speech elsewhere. A great soundtrack and a great album, but they are practically two different scores.

The trouble with a composer who has written so much good music yet does not stay put in one mode is that no one piece can be pointed to as representative and thus fixated upon by the public. In 1979 he created two scores that would have made the reputations of any two new composers, but the double whammy of *Alien* and *Star Trek: The Motion Picture* can actually be seen as the end of Goldsmith's greatest period. *Star Wars* may have fixed the idea of the big score back in the public's mind, but these are the two scores from which, I argue, much of the science fiction, fantasy and horror film music since have evolved. Forget that the subsequent films in both these series have worked similar soundscapes. The suspense and horror scores of such composers as Kamen, Young and Horner make use of *Alien's* unsettling, suspended strings, moaning horns and echoes, while the military and alien ambiance of *Star Trek* has showed up repeatedly in science fiction films. As with Williams, Goldsmith's greatest influence in this decade may be in that he got future composers interested in the art by scoring films children and teens find most interesting, those in the sci-fi, fantasy and horror genres.

It is argued that Goldsmith's simplifying of his sound, use of electronics and Barryish strings are all signs that he is losing strength and interest, no longer creating masterful stand-alone works for mediocre films. These points are all easy to accept, though if one looks at the love themes for *The Wind and the Lion* and others it can be argued that the Barry sound is not so much a steal as a parallel, that all artists simplify as they refine, and saying the use of a relatively new technique is a bad sign is not just the sign of a cranky traditionalist but just plain regressive (his success with these advances can be debated, though). If one looks at the totality of the work it is not hard to argue that Goldsmith has always gone his own way and taken

odd turns—it took a while to perfect his integration of electronics with orchestra, and the early '70s scores contain some bad pop backbeats—and that those willing to take the biggest risks are open to take the biggest pratfalls. He might be declining, but such recent works as *The River Wild* and *Congo* contain approaches that, though maybe not new, are certainly new to him.

None of this would be applicable to the question of Goldsmith's influence if this trying of new approaches and the taking of chances were not one of his greatest attributes, perhaps even the best thing other composers can learn from him. The worst one can say about him is the very best one can say about most composers: He always serves the film. His career has brought and still brings depth, color, a variety of approaches, an incisive probing of the minds of his characters (as Page Cook pointed out about *Extreme Prejudice*) and an understanding of subtext, which is why he gets into trouble when grappling with the flat films of today—was there a subtext to *Angie*? The well-known example of *Logan's Run*, which Goldsmith scored as a love story even though the director did not pick up on this aspect of his own movie (duh!) shows this apparently unique property Goldsmith has: a mind. If only as an example of what bringing depth of thought to scoring can do, Goldsmith is the most valuable composer working in an increasingly mindless industry.

1. Max Steiner (1888-1971)

Here's proof this list is not about recorded scores (I own few of Steiner's and rarely listen to them) or personal favorites. But who else could hold the top spot? Steiner not only did fine work in genres, he helped define how those genres should be scored, creating the very stereotypes others had to overcome. Not only musically, but technically he was an innovator, coming up with many of the synchronization techniques such as the click-track. All epic scores must be compared with *King Kong* and *Gone with the Wind*, while *The Lost Patrol* (the first Oscar-nominated background score), *The Letter* and *The Informer* were early psychological scores. He did crime (*The Big Sleep*), song-based scores (*A Summer Place*), westerns (*The Searchers*), drama (*Casablanca*)... and is as guilty as any Golden Age composer of overwriting and ramming points down the viewer's throat. The biggest surprise one gets when revisiting Steiner's films is that his scores are not just that hokey, oppressive music associated with his time, but that he is as guilty of as much manipulation as any of today's loud song-scores. There is a difference between music being forward in the sound mix and music that drowns the listener, not letting him think or appreciate nuances, and more often than not Steiner blasts away. What today's younger fans do not seem to appreciate is that such are the wages of growth, and they write off Steiner's admittedly dry-sounding work too quickly. But composers owe him big time and must be familiar with his work if they expect to know the boundaries. The scores I've mentioned not only work in their films, they not only add to their films, they were the first ones to do so. Steiner worked without a net and without rules. He is the one composer early sound film could not have done without.



Conclusion: I'm finished.

Whew! Another long and sure-to-be-controversial list (see John's top ten influential scores article in FSM #62), an excellent survey of the Golden Age pioneers (Steiner, Korngold, Newman), late American/jazz/symphonic '50s writers (North, Bernstein), the distinctly cinematic composers (Herrmann, Barry) and more modern ones (Goldsmith), and the present-day trend-setters (Williams, Horner). Where are Morricone, Delerue, Jarre, Mancini, Schiffrin, Waxman, Rózsa, Tiomkin, Fielding, etc.? I don't know, you tell us. By the way, the above Goldsmith quotations have little to do with this article. I just thought they were interesting.

-LK

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You're treated like an honored guest, quietly watching, sharing stories, and of course hearing them work. The behind the scenes process of recording the film score is unveiled, the preparations, the sight readings, and all those nagging little last minute changes! There's even a stunningly edited sequence (by Karlin and Rusty Nields) inter-cutting footage from the film with the orchestra actually playing the cue.

As an educational tool, I think serious film students will find this, and future sets, a valuable addition to their personal libraries. For Goldsmith fans, it will make their hero appear even more of a magician.

—David Hirsch, written for *Soundtrack*

Over its seventy minutes or so the documentary, *Film Music Masters: Jerry Goldsmith*, gives an unprecedented insight into the man, his music and how the two rely on each other.

A large portion of the documentary is set around a scoring session from *The River Wild*, recorded at the Todd-AO studio on August 31st, 1994. These portions not only give insights into Goldsmith's own way of working but also provide a more general background as to how music is added to a film for those not too familiar with the process. Karlin's handling of all of his elements is extremely assured, logical and exciting. . .

I doubt I need to go into the composer's particular talent for finding and extrapolating the emotional core of the films for which he writes music. The selection of clips illustrates his approach perfectly—again, another outstanding example of the selectivity and insight of the documentary.

. . . percussionists Craig Huxley and Emil Richards demonstrate some of the strange noises Goldsmith has employed—the Beam from *Star Trek*, . . . the rub-rods from the same film, the mixing bowls of *Planet of the Apes* and so on.

All in all, this is a dream come true for Goldsmith fans. . .

The final sequence, a masterpiece of editing, flawlessly cuts from the film to the performers and back again during one of the film's big action setpieces—watching the musicians and the techniques they employ is just as good as the clip from the movie they are working on!

The discussions, collaborations, sudden changes, improvements and the rapport between the composer and his orchestra are all seen on screen, and as the final comment before fade-out goes, "It ain't gonna get much better than that."

. . . this is one essential film for all those interested in films and film music. . . The stereo sound and picture quality are superb. . .

—Gary Kester, *Legend*
England, December, 1995

FILM MUSIC MASTERS: JERRY GOLDSMITH
A KARLIN/TILFORD PRODUCTION

TORU TAKEMITSU

Article/Overview by KYU HYUN KIM

Wherever there are great movies, there are going to be great film scores. Contrary to some conventional views, East Asia has always been a site of a thriving film industry, ever since the halcyon days of silents. This is particularly true of Japan. Indeed, some of the most moving films I have had a privilege to indulge in have been silent films and early "talkies" made in 1920s and '30s by such Japanese masters as Yasujiro Ozu and Kenji Mizoguchi. Therefore, it is not surprising that Japanese film music has also claimed its share of master composers, who have fiercely resisted being held as pale imitators of their Western (particularly American) equivalents, and managed to carve out unique niches in the ever-expanding universe of world film music. Recently the Japanese music industry has initiated a series of ambitious projects celebrating Japanese film music, one of which is an unprecedented 16 CD collection from SLC of Masaru Sato's scores, the famed "Jerry Goldsmith of Japan," and composer of some of the best known Kurosawa films (*Yojimbo*, *Sanjuro*, *Throne of Blood*). A similar collection of music by Akira Ifukube, of *Godzilla* fame, is now underway.

A little less popularly known but no less important is Toru Takemitsu, who is not only one of the most audacious and challenging (in more ways than one) film composers currently working in the world, but is globally admired as an avant-garde composer, combining Western and Eastern music in a way that is utterly inimitable and ethereally enchanting. I had a chance to attend a special screening of the documentary, *Music for the Movies: Toru Takemitsu*, directed by Charlotte Zwerin, sponsored by Boston Japan Society and Carpenter Center for the Visual and Environmental Arts at Harvard University, followed by a brief reception for the composer himself. This article includes a brief review of the film, bracketed by a biographical introduction and a filmography for those unfamiliar with Takemitsu's works, in the hope of contributing to the globalization of enthusiasm for film music.

Who is Toru Takemitsu? Those who purchase CDs classified as "contemporary music" in the big record stores (looking for a constituency smaller than regular soundtrack buyers?) have a better chance of being familiar with the Japanese gent than film score enthusiasts. Any self-respecting record store is likely to have in stock at least some of his pieces for orchestra, piano and chorus, including the legendary *November Steps* (1967), one of the first attempts to incorporate shakuhachi and biwa (Japanese flute and string instruments) into a full orchestral score, which has almost become a cliché in both screen and "New Age" music by now. Takemitsu was born on October 8, 1930. Astonishingly, he never received any formal musical training, which may be because he belongs to the first "postwar" generation in Japan, who spent most of their childhoods in a ravaged country just coming to grips with the damages caused by fascism and war. In the 1950s, along with fellow composers Kuniyaru Akiyama (who later became one of the foremost film music critics in Japan), Joji Yuasa, Hiroyoshi Suzuki and visual artists Katsushiro Yamaguchi, Hideko Fukushima and others, he founded an experimental artists' collective called Jitsuken Kobo ("Experimental Warehouse"). Stimulated by youthful memories of exposure to

prewar European culture, they conducted a variety of multimedia experiments and strove to introduce new trends in Western music and visual arts. Takemitsu's early works, such as *Requiem for Strings* (1957), were unapologetically modern, atonal and alienating. A great turning point came when he attended the 1964 Contemporary Music Festival sponsored by the East-West Center, University of Hawaii, and met John Cage. The foremost American avant-garde composer of his time and notorious for a piece in which no music is played or heard, Cage proved a powerful influence on Takemitsu. In 1965, Takemitsu's composition "Textures" won the Grand Prix at the International Contemporary Music Conference at Paris. He gained stateside renown with the aforementioned work, *November Steps*, which played in New York with the Philharmonic Orchestra, conducted by Seiji Ozawa.

Meanwhile, his contributions to film music were beginning to receive due recognition, in pictures of the emerging '60s "new wave" directors such as Masaki Kobayashi, Masahiro Shinoda and Hiroshi Teshigahara. His scores for Kobayashi's "existential" samurai epics, *Harakiri* (1962) and *Rebellion* (1967), as well as Shinoda's series of adaptations of Kobo Abe's novels on urban alienation and modern *emui*, became some of the most honored and discussed film scores in Japanese history. Since 1974, he has worked on a series of chamber music pieces inspired by the theme of "rain," illustrating through music the flow of water in nature from rain to steam to rivers and finally merging into the ocean (*Waterways* [1978], *Rain Spell* [1982], *Rain Coming*, all commissioned for the London Sinfonietta). In film, his most active phase seems to have passed, but he still manages to write haunting scores for respected doyens of Japanese cinema—most significantly for Akira Kurosawa's *Dodes'kaden* (1970) and *Ran* (1985) and Shohei Imamura's *Black Rain* (1989), as well as for those quirky, ambitious projects which seem to resonate with his experimental and innovative spirit.

Despite the sometimes daunting nature of his music, Takemitsu describes himself as a conventional composer, one attuned to the emotional demands of a complex audio-visual experience of cinematic viewership. His music, for the uninitiated, can indeed be challenging and scary (in the sense that it conjures up feelings of dread and anxiety), if not altogether off-putting. A typical Takemitsu score is used very sparingly in a film, knitted together in a sonic web of cacophony and atonality, deftly underscoring the unarticulated feelings of the characters as well as the atmosphere of despair and alienation prevalent in the often barren and austere landscapes unfolding on the screen. Like all great film composers, however, Takemitsu is conversant in a variety of styles and musical vocabulary. Some of the most hauntingly beautiful melodies I have ever heard were written by Takemitsu, such as in his simple string writing for the documentary on a Puerto Rican boxer, *Jose Torres*, which he calls "blues written for an orchestra." Likewise, his usual style is belied by a majestic score for Kurosawa's *Ran*, which one Japanese critic appropriately described as "the sounds of Gods weeping."

So it was with a great anticipation that I attended the screening of *Music for the Movies: Toru Takemitsu*. To my surprise, the film began with footage of Takemitsu supervising a recording session for *Rising Sun*. I have before written in



Film Score Monthly (#41-43) that it is not one of his greatest scores but he certainly seemed to be having great fun, quipping encouraging remarks to the musicians, sometimes in English. The documentary is mostly composed of interviews with Takemitsu himself and filmmakers he has worked with, interspersed with film clips and "recreations" of how he composed the music for particular projects. Immediately following the recording session footage, Takemitsu summarized the basic philosophy of his film music, which he likened to "a visa to freely visit foreign lands." He claimed he disliked "pure and refined things," and his fierce experimental spirit showed through his modest claim to the lack of originality. The early part of the documentary featured clips from Nagisa Oshima's *Empire of Passion* (a tremendously frightening sequence in which the female protagonist is visited by the ghost of her husband, who turns himself into a featureless apparition), *Woman in the Dunes*, and *Dodes'kaden*. Directors Teshigahara and Shinoda are featured at length. Teshigahara recalled the first meeting with the composer (someone told him that Takemitsu looked like "Jean-Louis Barrault after a bad case of diarrhea" [?!]) and discussed the nature of their collaboration. Shinoda was particularly proud of *Dunes*, and how Takemitsu was able to relate to his conception of "ever-present sand as a character." Also shown was a long one-take shot of a man running from his would-be assassin in *Pitfall*, for which Takemitsu plugged piano wires with various "found objects," such as pencil erasers, bolts, rivets and wooden wedges, to create weird timbres and pitches to the keys.

Next were the moving finale of *Double Suicide*, for which Takemitsu used a Turkish flute and percussion to an earthbound yet otherworldly effect, and a very funny clip from an animated short film, *Love* (aka *Ai*, 1963) by Yoji Kuri. The music for the latter consists entirely of electronically modulated human voices shouting "Ai (Love)." Surprisingly, it was revealed that Takemitsu originally wanted to use only human voices to accompany the battle scenes in *Ran*. Kurosawa, however, wanted something that sounded like Mahler! Takemitsu indicated some displeasure at having had to scrap his more innovative ideas for the sake of the directorial vision, although he did admit that he did not hate the score when he finally got around to seeing the

film. The audience was given a chance to judge for themselves as the screen was filled with brutally beautiful battle scenes from *Ran*, where all sound effects were cut off by Kurosawa in a silent deference to Takemitsu's score. More austere music, this time heavily leaning toward traditional Japanese instruments, was showcased for Masaki Kobayashi's samurai films and the phantasmagorical *Kwaidan*. One sequence from the "Black Hair" segment of *Kwaidan* was particularly impressive, as Takemitsu fashioned wooden boards of various textures and thickness, and tore them apart himself to create a jolting cacophony of sounds, perfectly matching the disintegrating sanity of the protagonist, haunted by his dead wife's beautiful, living hair.

At this point, some of the hybrid instruments used for a variety of film scores were displayed, all too briefly in my opinion. There was what appeared to be a souped-up xylophone with meandering grooves like earthworms; metal teacups producing most delicate chimes; and a small gong which was rung and immediately dipped into water to cut off its echoing effect, one of the "signature sounds" of Takemitsu's music. Some specialists of Japanese culture, including Donald Richie, the author of *Films of Akira Kurosawa*, were interviewed to provide insights into what makes Takemitsu's music "uniquely Japanese." I did not relate to this part of the documentary as I thought they were belaboring the standard "exoticism" of Japanese culture, especially the concept of *ma*, roughly translatable as "in-between space," as applied in Takemitsu's music, which rang a little hollow to me, excuse the pun. I did find some of Takemitsu's statements interesting, such as his claim that timpani is the most important instrument in a Western orchestra—in line with his overall preference for percussion and keyboard over woodwinds, brass and strings—and his explanation that, whereas Western music has a "bottom" but has no "lid" and is allowed to overflow over the brim, his own music is "bot-

tomless" and instead has a "cap." Clips from a rarely seen documentary, *Tokyo War Crimes Trial* directed by Masaki Kobayashi, which had only nine minutes of music in a four-hour-plus running time, and Shohei Imamura's *Black Rain* were played next. Finally, as the documentary wound down to the conclusion, the theme of nature and music was explored, with clips from *Japanese Gardens* and *Himatsuri*.

After the screening, the composer was briefly on hand to answer questions and chat with the audience. In real life, his hair was grayer and his face even more delicate and melancholy than in the documentary, perhaps due to his grueling schedule. Unfortunately, most of the time was taken up by Music Department specialists who jumped up and down to learn more about his synthesis of Japanese and Western music. I was somewhat disappointed to learn that film music was not his central pre-occupation at the present moment, but he told me that Sony was going to release the complete collection of his music stateside! When pressed, he denied that Japanese film music in the immediate postwar period was much influenced by American popular or screen music, since most of the truly significant influences were from France and Germany during or even before the Pacific War. He carefully avoided commenting on the current roster of American film music, claiming a general ignorance. All in all, the evening was fruitful in confirming once again the existence of a vibrant source of alternative film music in East Asia, the area yet to be fully explored by the mainstream enthusiasts here, outside of the LP collectors. Here is hoping that the new year will bring more opportunities to make this undiscovered treasure trove more accessible to the readers of FSM.



Takemitsu (standing) with Masahiro Shinoda, at the recording session for *Double Suicide* (1969)

Selected Film Scores by Toru Takemitsu

- Juvenile Passions (aka *Crazy Fruit*) 1956 (taken over from Masaru Sato, who composed the title and inserted songs and conducted Takemitsu's compositions)
- Jose Torres 1959 (a documentary film on a boxer)
- Bad Boys 1960
- The Inheritance 1962
- Pitfall (aka *Otoshiana*) 1962
- Pale Flower 1963
- Harakiri (aka *Seppuku*) 1963 (samurai film directed by Masaki Kobayashi, starring Tatsuya Nakadai)
- Woman in the Dunes (aka *Suna no onna*) 1964 (based on the novel by Kobo Abe)
- White Morning 1964
- Assassination 1964
- Kwaidan 1964 (directed by Masaki Kobayashi, based on short story collections of Lafcadio Hearn)
- Ibun Sarutobi Sasuke 1965 (Sarutobi Sasuke was a notorious ninja who fought against the Tokugawa family in late 16th century Japan)
- Bwana Toshi 1965
- Minamoto Yoshitsune 1966
- The Island of Execution 1966
- Face of Another (based on novel by Kobo Abe) 1966
- Clouds at Sunset 1967
- Rebellion (aka *Samurai Rebellion*, *Joiuchi*) 1967 (directed by Masaki Kobayashi)
- The Ruined Map (aka *The Burnt Map*) 1968
- Double Suicide 1969 (based on the Tokugawa-period puppet play by Monzaemon Chikamatsu)
- Dodes'kaden 1970 (aka *Clickety-Clack*) 1970 (directed by Akira Kurosawa)
- Silence 1971
- He Died After the War 1971
- Inn of Evil 1971
- Summer Soldiers (aka *Dear Summer Sister*) 1972
- The Petrified Forest 1973
- Time Within Memory 1973
- Himiko 1974
- Kaseki 1975
- Shiawase 1975
- Orin the Blind (aka *Hanare Kosha Orin*) 1977
- Phantom Love 1978
- Banished 1978
- The Louvre Museum 1979 (documentary)
- Empire of Passion 1980 (directed by Nagisa Oshima)
- Ran 1985 (directed by Akira Kurosawa)
- Himatsuri 1987
- Black Rain 1989 (directed by Shohei Imamura; based on a semi-documentary novel by Masuji Ibuse on the dropping of an atomic bomb on Hiroshima, not to be confused with the Michael Douglas-Ridley Scott piece of crap)
- Rikyu 1989
- Rising Sun 1993 (first American movie, and probably his last; score was taken away from Takemitsu's control and largely re-edited by studio following recording, supplemented by "additional music" by an outside composer)

MUSIC FOR THE MOVIES: TORU TAKEMITSU by Charlotte Zwerin

Interview by Torsten Niederste Hollenberg and Stefanos Tsarouchas

The "Berlinale," the Berlin Film Festival in February, is usually not the place for film music fans. But this year, it was different. The documentary *Music for the Movies: Toru Takemitsu* was shown during the Berlinale at the 25th International Forum des jungen Films, with director Charlotte Zwerin in attendance. We talked to her in the breakfast room at her hotel about this documentary and her other work. (An advice to fledgling journalists: Never do interviews in the hotel breakfast room. The waiters did what they could to get us out of there. Although we taped the interview on a DAT-recorder, we sometimes couldn't understand a word because the waiters wouldn't stop making the tables ready.) The following is the part of the interview where we talked about *Music for the Movies*. Excerpts were aired in our film music program *Cinematographe* on Berlin's Public Access Radio in February. A transcript of the entire interview (the parts we could hear) will be available in the Showbiz forum at CompuServe; use the keywords: Berlin, Berlinale, Zwerin, Interview.

Cinematographe: How did you get involved with the series about film music?

Charlotte Zwerin: I was talking to the producer, Margaret Smilow, about some other projects. She said, "Right now I've got this picture about Takemitsu." I said, "Who?" She said, "You think you don't know him, but you do!" And of course it's true. I mean, I've seen a lot of films that Takemitsu has written the music for, but I don't

pay a lot of attention to it. The only time I pay attention to a score is when I don't like it. Then I get a look at the end to see who did it—who to blame! [laughs] I was very excited about it. He wrote *Woman in the Dunes* [*Suna no onna*, 1964, directed by Hiroshi Teshigahara]; what's the other one I just love... *Harakiri* [*Seppuku*, 1962, directed by Masaki Kobayashi]. That's a beautiful, incredible score. So, that's how it started.

C: Was this part of the series always supposed to be about Takemitsu?

CZ: Yes, it was commissioned by NHK, the Japanese Broadcasting.

C: How did you prepare for the documentary? Did you see films with his music?

CZ: I saw between 60 and 80 hours of film, listened to all of his records, including the concert pieces. Then I went down to meet him. He was teaching in Dallas. I spent a weekend there, just watching him teach. He wasn't really teaching. They were going to do a concert of his music, and so he came as a guest to tell them how it should sound. That was fascinating. There are a lot of loose ends in a Takemitsu score.

C: Did he know about the film you were making?

CZ: Yes, he did. We picked out the directors of the film clips we wanted to show, and then planned two things: We had to see Takemitsu working on a film score. Then I said, "People in the West generally don't know what Japanese instruments are. They don't know what they look like, how they are played. We have to do that!" So, we had a studio one day in Tokyo and we

filmed the shakuhachi, the bewei, and percussion. He got all his favorite people together. He seems to enjoy the film about him.

C: Is he appreciated in Japan, as a film composer?

CZ: Well, I think so, but I think now more and more. He's being appreciated all over the world and receiving so many awards, that I think the Japanese really understand who he is. Most people don't even know who directed a film. They know only what the movie is about and who stars in it!

C: It's not the intention to listen to the music.

CZ: That's right, but to follow the direction. It's not really surprising that nobody knows who's written the music!

C: Who selected the clips shown in the documentary?

CZ: We put them together. We had many more possibilities to be in the film, but as we began shooting the interviews, the Takemitsu footage, that slowly came down.

C: Did he want some special scenes in the film?

CZ: He wanted some others, actually. I couldn't quite see why. There's a Japanese director, Susumu Hani [Takemitsu scored Hani's *Mitasa-reta seikatsu*, 1961]; I worked with him, but I didn't see anything that was extraordinary about him.

C: How much time did it take to make the film?

CZ: We started in Japan at the end of June, early July 1993, and finished in January '94.

C: The film was shown a few weeks later at the film market in February.

CZ: Yeah, we just finished it. You saw it then?

C: Yes. Can you tell us why the film has two versions? One is 52, the other 58 minutes long.

CZ: Well, it's because some TV broadcasts require 52 and others 58 minutes.

C: What was left out of the shorter version?

CZ: Unfortunately, *Black Rain* [Kuroi ame, 1989, directed by Shohei Imamura] was left out. What else... two clips and [director] Kobayashi talking about the military state. I think that's all. I haven't seen the 52



Director Charlotte Zwerin (right) with producer Margaret Smilow

minute version in a long time.

C: Perhaps you should.

CZ: I didn't like it. I like the 58!

C: You had to work in Japan. What about the budget? Was the making of the film very expensive?

CZ: It was sponsored by NHK. We shot in Hi-Definition. That's their baby. They have a special department at NHK for Hi-Definition. So, they were supplying us with equip-

ment, taking us to locations and so on. They were very nice.

C: What are your current projects?

CZ: A documentary about Isamu Noguchi, the sculptor, which we just finished. Now I'm working on a film about an American mainstream piano player, Tommy Flannigan. *

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MUSIC FOR THE MOVIES

Series Review by Paul Andrew MacLean

1995 has shaped up as a decent year for film music receiving media attention. In June, American Movies Classics aired *The Hollywood Sound-track Story* (which despite a painfully boring first half, really picked up in its second half, offering a concise but insightful look at the art). In October, the U.S. cable channel Bravo aired the first three films made as part of the *Music for the Movies* series—one each on Bernard Herrmann, Toru Takemitsu and Georges Delerue.

The Herrmann film is some of the best coverage of the subject ever, examining what film scoring is about, and analyzing how and why Herrmann's music was unique and different. It also provides a deep insight into Herrmann, the man, from those who knew him well—David Raksin, Christopher Palmer, Elmer Bernstein and Herrmann's first wife, Lucille Fletcher, among others. There are clips of filmed interviews with Herrmann and the scoring session for *The Bride Wore Black*;

also some home movie footage. Examinations of Herrmann's scores are insightful for the beginner as well as the longtime listener, with Royal S. Brown providing piano demonstrations of Herrmann's style, while Elmer Bernstein sheds light on *Cape Fear* (a segment cut from the U.K. broadcast). Best of all, the savage murder scene from Hitchcock's *Torn Curtain* is included, with Herrmann's rejected music restored. We are also privy to a scene from *The Bride Wore Black*, shown first as Herrmann originally scored it (which was better), then re-scored to suit director François Truffaut's wishes.

Although Herrmann's personal life is discussed, this is anything but a tabloid depiction, nor are the details of Herrmann's more private life allowed to overshadow his contribution to music and cinema. Well-chosen excerpts from Herrmann's scores are used throughout the film, often effectively underscoring not only the project being discussed, but the real-life person being interviewed (for instance, Fletcher's reminiscence of her painful break-up with Herrmann is accompanied by a passage from *Jane Eyre*). Ultimately the picture is not only a fascinating examination of a unique artist's work, but an interesting—and at times amusing—portrait of that artist's eccentric character. We are brought into an understanding of an irrational, enigmatic man, who was capable of lacerating invective, yet at the same time extraordinary warmth and sentiment.

The Herrmann film is also technically laudable, maintaining a good momentum and pace; it gets its points across, but never lapses into tedium (as documentaries so often can). The interviewees are for the most part interesting and articulate (especially Elmer Bernstein) with a wealth of anecdotes. It is unsurprising that *Music for the Movies: Bernard Herrmann* was Oscar-nominated. It is a first-class production. Director-producer Joshua Waletzky knows his subject well, and this film is not just a success, but a triumph.

Unfortunately, Waletzky did not direct the second two *Music for the Movies* films, neither of which attains the high standard of the Herrmann installment. The Toru Takemitsu documentary is

certainly interesting, in places. Takemitsu is one of the great composers of our time, although unfortunately not too well-known in the U.S., and this film provides background on his life and career. Several directors are featured (though Akira Kurosawa is not among them). American film critic Donald Richie is also interviewed, but unfortunately, unlike the Herrmann film, no composers are solicited to give their impressions of Takemitsu's work. A missed opportunity, seeing as they could offer musically articulate insights which directors and critics could not. Takemitsu's one American film, *Rising Sun*, is not mentioned at all, confusing since we see him recording it; no doubt he is still stewing from the treatment he received by the barbarian Americans.

Bernard Herrmann was clearly eccentric (to say the least); Takemitsu, while obviously thoughtful and deep, is a far less flamboyant (and entertaining) subject, and little effort is made to make him appear interesting. Unlike the Herrmann film, we never really get to know who Toru Takemitsu is. Despite some discussion of his youth in wartime Japan, we learn very little of the man himself. The film is at its most successful when we can hear excerpts of Takemitsu's music, which is often hypnotic (a shame Hollywood doesn't call him more often). *Music for the Movies: Toru Takemitsu* remains an interesting production, but a slow-moving and ultimately unsatisfying one.

Bravo saved the worst for last. Produced for French television, the Georges Delerue film is terrible. Delerue remains one of the true greats of film music (whose passing I still feel keenly), but one could never tell that from watching this film, which is stylistically pretentious and technically shoddy. Where the Herrmann film boasted musically analytical commentary from Bernstein, Raksin and Palmer, the Delerue film (like the Takemitsu) features no composers, so there is no real musical insight into Delerue's work. As for the people who are featured, with the exception of the entertaining Ken Russell, they are boring and ill-chosen. We have the inarticulate Oliver Stone (a questionable choice, since he dumped most of the composer's score from *Platoon*). His attempts to talk us through a sequence of *Salva-*



dor are embarrassing, seeing as Stone's sound mix in the film so favored the sound effects, one can hardly hear the music (not at all helped by the clip being filmed right off of Stone's TV set).

There are no interviews with people like Bruce Beresford, Fred Zinnemann or other fine directors who had fruitful (and far more lengthy) collaborations with the composer. Delerue's work with Truffaut is of course discussed, but even this is only given a superficial scrutiny. François Truffaut's editor Claudine Bouche (who was also briefly featured in the Herrmann film) attempts to show what music does for a scene in *Shoot the Piano Player*, but the scratchy clip is hard to see, being filmed right off the flatbed editor screen. Apart from that, the director of this documentary must have thought that copious shots of a flatbed's moving parts looked really nifty, for more time is spent watching the editor fast-forward and rewind rather than viewing the actual clip.

I was about ready to turn it off at this point, when up popped that naughty gnome of British cinema, Ken Russell. Russell single-handedly makes this film bearable, with amusing anecdotes and clips from a Delerue mock-documentary he made in the '60s, called *Don't Shoot the Composer* (which among other things featured Delerue being kidnapped and tied to a tree!). Later in the documentary Russell analyzes the fight scene from *Women in Love* (fortunately I am familiar with the film, because the documentary makers fail to inform the viewer what this scene is from). While Russell's commentary is insightful, he does make the somewhat unsettling claim that if a cue is not right for a scene, a director should feel free to replace it with a cue from somewhere else in the film (as was done here). I tend to disagree, and don't think it is the kind of thing which should be encouraged, much less included in a film which, ostensibly, celebrates the musical and dramatic gifts of Georges Delerue. (This attitude influenced one of Russell's protégés, editor Terry Rawlings, whose ruinous recutting of Jerry Goldsmith's scores for *Alien* and *Legend* are infamous.) Nevertheless, Russell's love of Delerue's work is boundless, and Russell considers him the greatest film composer ever (no small praise, given that Russell has worked with the likes of Richard Rodney Bennett, Peter Maxwell Davies and John Corigliano).

Apart from *Salvador*, no mention whatsoever is made of Delerue's important work in acclaimed American films like *A Man for All Seasons* (brilliantly scored in 16th century musical style), *Day of the Dolphin* or *Steel Magnolias*. What of *A Little Romance*, which earned Delerue a well-deserved Oscar? Neither is any analysis ever made of Delerue's unique style, which often embraced renaissance and baroque music, sometimes cleverly blended with jazz. Delerue is himself shown in clips from various interviews, but

again, one is left wondering, "who was Georges Delerue really?" The makers of this documentary don't even mention Delerue's major career decision—his move to Los Angeles in the '80s, where he became an American citizen, as well as a highly sought-after Hollywood composer (though considering the negative attitude toward Hollywood films in France, this omission is not too surprising). For that matter, they don't even mention that he died! Aside from Oliver Stone reflecting on him in the past tense, you'd think Delerue was still alive and kicking (tragically, he suffered a stroke and passed away in 1992).

The overall image-quality of this film is also poor (Bravo's tape looks to have been taken from a SECAM master), the interviews particularly hard on the eyes due to gimmicky low-key lighting (especially that annoying shadow across Ken Russell's face!). A glitch on the soundtrack results in an annoying, constant "echo" effect (which I assume is unintentional, though it is hard to say, given the many tiresome attempts at "artiness" throughout this production). Bravo also literally emasculates the fight scene from *Women in Love*. Seeing as both the actors (Oliver Reed and Alan Bates) are stark naked, Bravo was obviously afraid to show a couple of penises flopping around, and cropped the scene, so it's impossible to tell what is happening!

Ultimately the Delerue film is a resounding bomb, offering little insight into Georges Delerue's creative genius, and virtually ignoring most of his best work. I wish Bravo had shown Russell's documentary instead. Fortunately, Joshua Waletzky was brought back to helm the fourth *Music for the Movies* film, "The Hollywood Sound" (shown on PBS' *Great Performances* in November). Although it lacks the punch of the Herrmann film, it is a great improvement on the Takemitsu and Delerue installments.

Certainly, light should be shed on the music of Golden Age composers, as they forged the art of film scoring. This production, however, lacks a focused perspective. The film (well, actually it is oddly shot on both video and 16mm film) examines the work of Korngold, Steiner, Newman, and also David Raksin, who is featured throughout. Also prominent is conductor John Mauceri, whose efforts at a recording session ties the film together. Interesting insight is gained regarding this style and era of film music, although the above composers are the only ones discussed in depth, with peripheral reference made to Franz Waxman and Dimitri Tiomkin.

Mauceri is shown conducting selections from various films live to picture (among them *Laura*, *Gone with the Wind* and *The Adventures of Robin Hood*), permitting an opportunity to view scenes with the music newly recorded in stereo, as well as see how film music is synchronized to picture

(the technical process, i.e. streamers and clicks). However, limiting the discussion to so few composers seems a little narrow. Agreed, they are among the most significant, but never is there a single, solitary reference to Miklós Rózsa, whose conspicuous absence from this production seems a snub. It could also have lent some credibility to Hollywood music to mention that Aaron Copland scored films during the Golden Age. The impression which emerges in this film is that, except for *Laura*, Golden Age film scores were all in the 19th century Teutonic style. That was certainly the pervasive approach, but Copland was a striking contrast to it, as was Bernard Herrmann (who, even though a whole film was previously devoted to him, deserved at least some mention here, if only for the sake of a balanced account).

If one can excuse these faults, the production is generally enjoyable. Mauceri makes an eloquent and convincing argument for the worth of film scores, crediting them with helping keeping tonal, romantic music alive in the 20th century. David Raksin also offers interesting insights, though surely he must be tired of retelling the story of how his wife's leaving him inspired the *Laura* theme. Raksin has written so many scores, all very eclectic (ranging from *The Secret Life of Walter Mitty* to *The Day After*), but *Laura* seems the only one anyone ever wants to hear about. However, the segment on Korngold's *Robin Hood* is particularly good, as is the discussion of Steiner's *Gone with the Wind* (two of my favorite Golden Age scores). Both illustrate how music which is largely Germanic in origin nevertheless perfectly underscored Medieval England and the Old South. (Particularly interesting is Steiner's score, which integrated American Southern folk melodies into the Germanic idiom.)

The *Music for the Movies* series is a great idea; each film has been released on VHS and laser-disc by Sony. It is unfortunate that its impressive debut with the Herrmann film has not been subsequently equaled, and depressing that the Delerue film was so unspeakably poor. One still hopes, however, that this series will continue, for there are a wellspring of possibilities for future films. One film could take a look at "concert" composers who did films (Copland, Vaughan Williams, Corigliano), and another a look at the influence of jazz in film scoring (and its presence in the work of North, Bernstein, Barry and Bennett). We could use one on electronic scoring (Herrmann, Goldsmith, Carlos, Vangelis). There are also still plenty of individual composers who could support a one-hour film, like John Williams, Miklós Rózsa or Maurice Jarre. Let us just hope that competent filmmakers will be selected to helm any such future endeavors.

Opposite page: Herrmann; Above left: Delerue. Above right: Mauceri conducting. Photos courtesy Alternate Current (Takemitsu photos as well).

AESTHETICS IN THE AGE OF GUMP

by CLAUDIA GORBMAN

The following is an amended version of a paper delivered at the annual conference of the Society for the Preservation of Film Music, Los Angeles, California, September 14, 1995:

I wish to make a few remarks on the troubling question of film music aesthetics in the '90s, as film music becomes increasingly, inexorably, intimately entwined with marketing of films and marketing of albums themselves. I will be invoking *Forrest Gump* as a very clear example of what's happening to film music in the present decade. This blockbuster film had a blockbuster soundtrack, consisting of some orchestral scoring by Alan Silvestri and many pop songs from the '60s and '70s. The soundtrack CD, which doesn't include some songs heard in the film and does include what it calls "bonus tracks" (as well as a nine-minute digest of the score), has sold over six million units. This is quite impressive in light of a *Billboard* editor's apt remark that ten years ago an album of these same songs would have been available for \$2.99 as a K-Tel record. Such success is emblematic of the tendency of which we are all aware: the rapid growth of song or compilation scores, owing to their popularity as market commodities.

The ever increasing cross-fertilization of the film and music industries over the last 35 years has had material consequences on film music and the way we read films. What I'll call the traditional Hollywood film score,¹ which still exists, of course, has a stable repertory of musical possibilities. Some form of instrumental underscoring is the rule. Songs with lyrics on the soundtrack, demanding the viewer's more focused attention, used to be more largely confined to "numbers" in the musical, or appeared in smaller doses in westerns, comedies, and dramas. With the advent of hit movie themes, the arrival of the pop sounds of Mancini, Morricone, Barry and many others, and the late-1960s song scores of such films as *The Graduate* and *Easy Rider*, and then many other films in the 1970s and '80s including *Top Gun* and *Beverly Hills Cop*, there has developed a qualitatively new relation between the soundtrack song and the movie narrative. In the comedy *When Harry Met Sally* or the drama *Menace II Society*, the score consists wholly of songs, with no orchestral underscoring whatever. In comparison with traditional scoring, this is an entirely different norm, for which the label of "background music" or "underscoring" doesn't apply. What I'd like to focus on here is not films with songs that are motivated by on-screen musical performances—like *Immortal Beloved* or *Saturday Night Fever* or *Dirty Dancing*—but rather movies like *The Graduate*, *When Harry Met Sally* and *Forrest Gump*, where the songs serve as scoring. This became a norm around the late '80s: *Top Gun*, the most popular film of 1986, still seemed like a novelty in its music-video-esque sequences; by 1990, hearing a pop song accompany screen action, even mixed with dialogue and effects, had become commonplace.²

The transition from a single traditional model of film scoring to a range of possibilities including

the 100 percent song score has been noted and commented on at length in print and on the Internet. All the current academic books on film music, however, including the very eclectic Royal Brown's *Overtones and Undertones*, are silent on this major trend. We can only interpret the academic establishment's reluctance to recognize the song score as a wish for it to go away.

The purely orchestral score is commonly associated with the perceptual background and with high art.³ No one calls the song score either background or high art. Film composers and critics, with possible exceptions such as Marc Shaiman and Michael Kamen, can't imagine song scores serving any dramatic purpose at all. Composers bemoan the subjection of their scores to the increasingly frequent perils of impossible deadlines, the drowning out of music by deafening sound effects in the age of spectacular sound—and especially pop songs substituting for orchestral scoring. Elmer Bernstein is quoted in the *New York Times* as saying, "You find yourself longing for the old studio system."

Here are some reasons generally given to argue for the aesthetic inferiority of the song score:

1. It robs the composer of control, as his/her music becomes supplanted in a scene or even a whole film by pre-existing music.
2. It's done indiscriminately for money, not for the aesthetic good of the film.
3. It panders to the tastes of the mass audience.
4. As pre-existing entities, the songs are not adequate to the specific needs of film scenes. Here originality enters into the argument: music ought to be tailored like an original designer gown to complement the action's rhythmic and psychological contours, not a pre-fab bunch of schmatas to throw on in a hurry.
5. Using a compilation of songs robs the film of musical unity, which the traditional leitmotif structure and other considerations of a well-composed score guarantee.
6. Songs with lyrics don't operate in the spectator's perceptual background the way they're supposed to; the presence of words being sung automatically makes us attend to them, so the song competes with our attention to the action and dialogue, rather than enhances it.

The first two objections—the displacement of the film composer and the commercial aim of song scores—are not aesthetic arguments. No one needs to be reminded that the opposition of art and commerce is a false one. In fact, it was a technological and financial revolution in the movies that produced Hollywood's Golden Age of film music in the first place: thousands of musicians and conductors from coast to coast were replaced by the squawky loudspeaker in the late 1920s. This revolution benefited people in the exhibition and production areas of the industry. Theater owners, making a one-time investment in sound reproduction equipment, never had to spend money on musicians again. The studios, by converting to sound, nailed the coffin on the vagaries of local musicianship, since standardizing a film's music gave them complete control over it, ensuring a perfect product every time.

The other aesthetic criticisms of the song score are more complex to argue with. The song score certainly does appeal to the mass audience, though this fact in itself does not automatically demonstrate its inferiority. But let's for the moment pass on to the core criticism: that the compilation score is often gratuitous, isn't made to fit and therefore doesn't do its job as film music. Such scores are little more than bricolage, throwing together preexisting tunes that ignore long-established rules of fitting music to picture.



Let's not forget that in the silent era as well, music often accompanied movies in the form of compilation scores, which incorporated tunes from the classical repertoire, opera, and popular song. Much of the pleasure of going to the cinema consisted in listening to this live music filling the hall, recognizing the tunes, and appreciating the conductor and orchestra's skill in bringing the images to life. One night a few months ago I was in a big renovated picture palace in the Midwest, watching a beautiful print of *The Circus*, with Gillian Anderson conducting Chaplin's original compilation score. David Rakksin happened to be sitting next to me. Every three or four minutes as the tune changed in the orchestra, he'd jab me and whisper, "Hey, you know what that tune is?" (Sometimes I did, more often I didn't; he knew every one.)

The point is that the bricolage aesthetic of the song score is nothing new. It provides pleasures quite different from the pleasures of the classical score that developed in the '30s. First there is the pleasure gained from recognizing songs on the soundtrack, and second, the pleasure of making connections between lyrics and their narrative movie context. Even the silent-movie scores would generate puns that audiences would "get" by thinking of the titles or lyrics of tunes being quoted. Today, the pleasure of recognition might seem to operate only in nostalgia scores like that of *Forrest Gump*. But even in films with new songs, the songs are often familiar to the target audience via prior exposure on radio or MTV or the album, as is the case with *Dangerous Minds* and its chart-topping rap soundtrack.

Both these pleasures require active attention of a kind that the traditional score discourages. Traditionally film music is doing its work best if we don't notice; meaning and affect seem to ooze from the screen without our registering the enormous feat of manipulation brought off by the score. The songs from *Forrest Gump* are anything but background music: the target listener knows the music or at least its style well enough to "get" the historical references, and hears the lyrics sufficiently to "get" the thematic matching.

While not explicitly discussing song scores, Royal Brown put his finger on an important trend in his chapter on postmodernism. In delineating a key difference between traditional scoring and the classical-compilation score of Kubrick's *2001*, he states that the Ligeti and Strauss "no longer function as backing for key emotional situations, but rather exist as a kind of parallel emotional/aesthetic universe." This notion of parallel universes, rather than the seamlessly unified narrative world to which the traditional score aspires, emphatically describes the workings of the song score. Songs as scoring foster a spectacularization of the soundtrack. More often than not

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the effect is to make film-watching analogous to being at a three-ring circus: we focus our attention now here on the character's feelings, now there on the song and its lyrics—a qualitatively different experience than the traditional film and score which work synergetically to produce a sensation of depth. Since the song score creates a divided attention, it gives a sense of flatness to the narrative world, of insubstantiality.

This too is an aesthetic, of course. A young Ph.D. psychologist friend of mine, relatively unschooled in music, started me thinking about this when she said, "I love recent movies because there's so much going on with the music; older movie music is just there, playing under the story." The implication is that to many younger generation viewers (soundtrack collectors excepted), the unitary universe of classical cinema is boring by comparison. MTV, the increasingly disjointed "flow" of television programming, and the general predilection for speed rather than context in fin-de-siècle American society have changed the way people "read" audio-visual stories. Is it possible that film music critics have missed the boat by turning a blind/outraged eye to these soundtracks' success and the evident taste for them that's propelling the market?

But let's return to *Forrest Gump*, and consider a sequence from it as an example of the new aesthetic. Late in the film, Jenny and Forrest have finally had sex; the morning after, without saying a word, she leaves. The soundtrack is silent as Forrest looks at the bed they had occupied; he's then shown sitting out on the porch wearing the new running shoes Jenny had given him during her stay. Orchestral scoring comes in, bringing out the emotion of the scene and clarifying that elusive thing called the inner rhythm of the images. Forrest's voice narrates what happened next: Forrest started running, and then ran and ran, back and forth across the United States, for three years. The running sequence is accompanied by songs, beginning after a woman listening to Forrest's bus-stop storytelling makes a comment; a crescendo in the orchestra leads into the first song as we cut back to shots of Forrest running and running, becoming a media celebrity, and finally stopping as inexplicably as he started. The first thing to strike the ear once the songs

begin is that these are just soundbytes of songs, references to songs, snippets. Second: they are all songs of the '70s, historical markers firmly rooting Forrest's story in its brand of history, just as a dialogue reference to the presidency of Jimmy Carter does. Third, as rock music of the '70s, they feature a driving rhythm that is, in fact, appropriate to the running theme of the sequence.

The snippets are literally one-liners—we get just enough of each song to recognize the relevance of the lyrics to the on-screen action. In fact, what seems to have determined their selection for the sequence is not even their lyrics but their titles: Jackson Browne's "Running on Empty," the Doobie Brothers' "It Keeps You Runnin'," Willie Nelson's "On the Road Again," Bob Seger's "Runnin' Against the Wind." Two non-running snippets are also appropriate in this way: when reporters ask Forrest why he runs, we hear Gladys Knight's "Got to Use My Imagination"; and as disciples join him, we hear Fleetwood Mac's "You Can Go Your Own Way."

The selection of songs through the entire film is predicated on the one-liner principle. Earlier, when Forrest finds himself in Jenny's college dorm room and both are drying off from the rain, half-naked, a radio plays "Walk Right In, Sit Right Down...." When Forrest finds Jenny working in a strip club, we hear "My Baby Does the Hanky-Panky," and so on. Perhaps the dumbest and most far-fetched one-liner is the Beach Boys' "Sloop John B," heard as Lieutenant Dan barks orders to recruits Forrest and Bubba from the latrines in the army camp in Vietnam.

The reason the album sold so well (Silvestri's score also did incredibly well for an orchestral score, but the song album outsold it sixtyfold) is the pleasure of recognizing an oldie. These songs recall a whole set of associations with an era—and for the youth market, they create a mythic pseudohistory of an era. There is something very powerful about combining the oldies (which, don't forget, were always available at K-Mart) with a new movie-narrative context.

These pleasures are not to be taken lightly: they're at the core of the movie, whose strategy is to make us feel knowledgeable in being able to recognize the most obvious signposts of postwar American political, social and cultural history,

from Elvis to the civil rights era to Vietnam to the computer age. Robbed of depth, texture, and complexity, American history is Forrest Gump, the guy with an IQ of 75. The film's musical strategy, a strategy of dumbness, becomes curiously appropriate when considered in light of the narrative's flatness, the characters' non-dimensionality. Why does Forrest run for three years? It doesn't matter, we're too busy being entertained by oldies and other mind-numbing jokes to care.

Aesthetics is commonly understood to be the inquiry into the beautiful, with a view to establishing the meaning and validity of critical judgments about art. A look at the principles of song scoring in *Forrest Gump* reveals how an-aesthetic a film it is, numbing us to psychological depth, meaning, complexities of history and morality. I am certain that song scoring is not by its very nature as empty an aesthetic proposition as it is in the case of *Gump*. Fred Karlin, in his book *Listening to Movies*, evenhandedly offers this prescription: "The artistic criteria for using a song in a film is no different than that for developing a proper score [sic]: the music and the lyric both should be relevant emotionally and dramatically to the characters and the story, and enhance and augment the drama."

Certainly there are moments in some films that succeed in doing this: I think of Paul Simon's memorable "Mrs. Robinson" in *The Graduate*, as well as *Pulp Fiction* which arguably uses songs in inventive and revealing ways. But it remains highly doubtful whether such a form as the song score, the vigorous child of late capitalism, can ever lead us into a new Golden Age of film music.

1 "Traditional" is an inadequate term to describe the enormous range of style and technique in non-song-scored movies, but will have to suffice.

2 The song-as-scoring tendency has by no means popped up out of nowhere just in the last two decades. Starting in the 1940s, for example, westerns regularly had songs; and numerous movies have featured theme songs sung over credits.

3 All becomes relative when people use the "high"- "low" art labels. Orchestral film music is impossibly vulgar next to "pure" concert music, but it's positively patrician when compared to pop tracks.

Panel Discussion: The Business of the Soundtrack National Film Theatre, London, July 20, 1995

Report by MICHAEL S. FISHBERG

On the most oppressively hot evening of the year in London, and no air conditioning working in the auditorium, a die-hard 23 film music devotees stuck out two hours of anecdotes from three luminaries of the craft as it is seen from this side of the Atlantic. The session was part of the National Film Theatre's summer program of screenings and cinema studies.

Panelists were introduced by Adrian Wootton, the knowledgeable and much-liked head of the British Film Institute. First was Simon Boswell, a composer who got his first break with Dario Argento. Boswell told how he was working as a record producer in Rome when he was introduced to Argento, who had already rejected four or five composers' work. Boswell was shown a rush from *Creepers*, which featured a girl falling into a tub of human parts. Realizing that Argento was really weird, Boswell concocted an accompanying sound reminiscent of fingernails scratching a blackboard. Argento loved it! And Boswell was set. We were shown a clip of his work for a grizzly burial scene in *Shallow Grave*, a British hit last year.

David Toop (his last name was misspelled on the program notes) is a musician and music critic. He had just written the liner notes for EMI's *The EMI Years of John Barry, Vol. 3* at the time; he later told me that the delay of this release was due to clearance by United Artists of certain James Bond material. David's notes for the previous volumes were wonderful. He revealed on the panel that John Barry played in a military band, and trained as a jazz musician. Barry was particularly fond of percussion, and traveled to America in the early '60s to see how it might be possible to improve the sound of drums being recorded. According to Toop, the Yanks put the mikes inside the drums, whereas the Brits placed them outside.

Stephen Woolley is a prolific film producer, currently best known for *The Crying Game* which was an enormous success on both sides of the Atlantic. We were shown a clip of his production *Interview with the Vampire*. Although this film was scored by Elliot Goldenthal, it was the final credits sequence that rolled featuring Guns 'n' Roses, so that we could eventually discuss the use of source material.

The evening was somewhat labored, since the heat was getting to everyone. We started at 9PM, and wound up at 10:30. Stephen Woolley claimed that more and more frequently source material was being used in films for the simple reason that multi-media companies—the people who make the films—own the music too, and see the films as vehicles for their archival or source material. Many examples were cited. Adrian Wootton spoke about *The Graduate* which actually sold more copies than Simon & Garfunkle's *Bookends* album. Directors, we were told, like to use the music they grew up with. Other examples of this depressing (for most soundtrack buffs) genre were *Dirty Dancing*, *The Bodyguard*, *Saturday Night Fever* and *Scandal*. This last title is a British movie, based on true events, concerning a political scandal that eventually brought down the government. EMI allowed the producer to have virtually unlimited access to their entire catalog, and we were shown the sequence where Christine Keeler and Mandy Rice-Davies are making up to go to a sleazy nightclub. As they prepare for their night of debauchery, the dialogue-less scene is underlined with "Apache," a hit in the U.K. for The Shadows. It serves to remind us of the era in which the film is placed. Further, the producers got the use of the music at a concessionary rate, even waiving fees altogether as part of a deal to release the "original" soundtrack music.

Ennio Morricone was brought up in the context of a new bio-pic about his work. Everyone moaned how tired his music had become, and that there was nothing "new"—er, a little difficult perhaps after some 350-odd sorties

into the recording studio. Morricone, we were told, related an incident where he went to view a rough-cut of a film he'd been asked to score, and the director had had in his mind the kind of themes and styles he'd like used, and so he'd recorded onto the soundtrack, at various intervals, bits of Morricone's music from other films! Is it any wonder that the wonder-boy is stale? (Many have no doubt read of this type of anecdote before, where directors use other composers' works as cues and say to a hired composer, "Now that's what I want!") David Toop told a story about Morricone: Wistfully wondering what it must have been like to have been a fly on the wall with Morricone and Sergio Leone, Toop told us that Leone used to film with music play-back on the set, most notably in scenes in *Once Upon a Time in the West*, to put his cast in the right mood.

Adrian Wootton said he believed many directors were insecure about music; that its actual inclusion in a film might be a last minute thing. He mentioned Quentin Tarantino's use of source material in *Pulp Fiction*, claiming that Q.T. used music from his own record collection after he became disenchanted after hearing several ideas for scores. This last nugget prompted a question from a member of the audience, who asked Simon Boswell how he approached a director with musical ideas. He responded that two or three piano sketches may be floated, although after the finished job, a complete re-write was not unheard of. Pressed further, Boswell would not divulge how much a composer gets as a fee (the British are so reticent!) but did gleefully hint that *Dust Devils* had taken a year for him to get right...

Harking back to an earlier comment, David Toop responded to one member of the audience who was interested in the balance of power between the film companies and record companies. Melancholia set in when Toop reminisced about the days before MTV, when scores were far superior. He made the analogy that today a film is a two-hour pop video. Without going into details, he said that certain mistakes had been made in global integration of multi-media companies. MTV has changed—it had to, but it seems, from a European perspective, rather passé now. Pop music, too, has changed. *Speed* was an MTV-inspired movie—fast cutting, short scenes.

Drawing the sweltering evening to a close (everyone wanted to head for the bar), I asked who, in the opinion of the panel, were the upcoming new film

composers. Interestingly enough, the British group Portishead was named, since they had, in Stephen Woolley's opinion, a "soundtrack" sound. Mark Isham was noted, as were Danny Elfman (now separated from Tim Burton) and Eric Serra. A final question was asked, which came from this reporter, and that was, "Why the f-ck wasn't the air conditioning working?"

Cinemusic Gstaad

Report by Patrick Ruff

From March 3 to 12, 1995, the First International Music and Film Festival took place in Gstaad, Switzerland. The organizers attracted three leading film composers in Elmer Bernstein, David Raksin and Toru Takemitsu.

Cinemusic was opened by the famous silent movie *Metropolis*, to which the Radio Symphony Orchestra Basel, under Armin Brunner, performed live a sound montage, using themes ranging from Shostakovich and Stravinsky to Honegger and Pärt, which the conductor created himself. During the following ten days, more than 50 films were shown. The main events, however, were the Specials, which took place every evening in the Cinemusic Hall. There were performances by Dieter Meier, the Multitalent from Zürich and members of the pop group Yello; Ben Weisman, composer of many of Elvis Presley's hits; film composer Toru Takemitsu and jazz legend Jay McShann. The highlight was the glamorous Award Gala Night, dedicated to Henry Mancini. Elmer Bernstein received the Cinemusic Award and Ruo Huand was given the Henry Mancini Stipendium.

Interesting events for film music buffs included the daily film portraits of composers, the discussions on such topics as "The Director and His Composer," "Film Music in Hollywood" and "From Film Music to Opera," and the Special on Toru Takemitsu. The Japanese composer has written music to dozens of films and is considered one of the most outstanding contemporary composers. The English String Orchestra conducted by William Boughton played some of his scores (*Tosé Torre*, *Black Rain* [not the Michael Douglas movie], *The Face of Another*, and others), as well as his concert works *Towards the Sea 2* and *Nostalgia*, a tribute to Tarkovsky.

Next year's festival will take place March 1-10, 1996, to concentrate more on Europe. It is a week to look forward to—if not for every event than certainly for the skiing, beautiful scenery and sunny weather.

THE MUSIC OF STAR TREK

PART 6 OF 1701 • by JEFF BOND

Star Trek: The Motion Picture made money and earned Jerry Goldsmith an Oscar nomination for what would become one of his most popular scores. But the runaway production was a source of embarrassment and lost profits for Paramount, and *Star Trek II: The Wrath of Khan* (1982), when it finally happened, was a low-budget affair that couldn't afford the luxury of a Jerry Goldsmith score. James Horner, fresh from cheapies like *Battle Beyond the Stars*, was chosen by new producer Harve Bennett and director Nicholas Meyer. This was Horner's big break, and he ran with it, creating what is arguably still his best, most cohesive score. Opening with the familiar Courage fanfare, Horner's main title takes flight with a bustling, Korngoldesque flourish of brass and a surging, nautical primary theme voiced by brass and rich, lower-register strings. An intervening bridge introduces a bittersweet melody played by violas and cellos, supported by high string glissandos for a gorgeously lyrical effect. The result may seem more appropriate for Sherwood Forest than the Final Frontier, but it seamlessly embodies the sense of nostalgic "future/past" that Nicholas Meyer favored for the film.

"Surprise Attack" highlights Horner's biggest weakness: his tendency to borrow both from himself and others. The cue evokes Goldsmith's *Alien* at first with a motif cribbed from "The Shaft" and clicking col legno percussion, but then takes off into a rip-roaring piece of action that introduces the wildly robust Khan theme, with a relentless, rhythmic pulse that builds as Khan mounts a sneak attack on the unsuspecting Enterprise. Horner introduces a vaguely exotic, yet gentle theme for Spock, more thrilling action for "Kirk's Explosive Reply," and a creepy bit of atmosphere for "Khan's Pets," which also includes another nod to Goldsmith when Khan's moment of reflecting on past glories is underscored by a fading trumpet echo à la *Patton*.

Horner's "Enterprise Clears Moorings" rivals Goldsmith's scoring of the same footage from *TMP*, with the six-note brass theme creating tremendous excitement as the starship heads out for one more mission. The second half of the album even improves on Goldsmith's work in its sheer excitement and pace (although Goldsmith was hamstrung by the film he was scoring); there is real joy in Kirk's goading of Khan into pursuing him in "Battle in the Mutara Nebula," perfectly put across by Horner's score. Horner balances broad, full-blooded statements of Kirk's and Khan's themes, adding a powerful ascending figure for horns to illustrate Khan's brandishing of the catastrophically destructive Genesis weapon. Equally rousing is the pulsing suspense of the "Genesis Countdown" which opens with a characteristic, thrusting five-note motif that builds until the Enterprise begins its retreat from the stricken Reliant. Spock's warmer theme interpolates with the aggressive brass fanfares as the Vulcan sacrifices his life for the "needs of the many." GNP/Crescendo's CD (GNPD 8022, 9 tracks - 44:56, originally released on LP by Atlantic) is a great album, featuring the lion's share of Horner's score. Not included is some brief additional battle music for the Nebula scene; more interesting exclusions were several atmospheric cues Horner wrote which were highly evocative of moments from the original series music by Fred Steiner and Alexander Courage, notably a descending slide in the strings for a shot of a rat on the Regula I station (seemingly a quote from the opening bars of Steiner's "Charlie X" score) and a blasting series of descending chords as Kirk screams "Khan! Khan!" into his communicator, an homage to Courage's eerie brass howls in his early *Trek* score, "The Man Trap."

Horner has been a controversial figure ever since he wrote the *ST II* score: to some he's a pariah whose endlessly repeating textures and habit of recycling material from film to film smacks less of a personal style than simple lack of effort; to others, he's the embodiment of the modern film

composer with a lighter touch than Williams or Goldsmith and a genuine talent for writing emotionally direct, beautiful melodies. He repeated scoring chores on *Star Trek III: The Search for Spock* (1984) reportedly on the condition that he be free to try a completely different approach to the third film. Whether due to studio interference or his own peculiar interpretation of what a "different approach" is, Horner's *Trek III* score is largely a retread of his *Wrath of Khan*, albeit in a newly subdued vein in keeping with the melancholic storyline which leads to the destruction of the Enterprise. The main theme this time is the lyrical bridge of the *Trek II* title theme, scored over a cloudscape and images of the Genesis planet where last we saw Spock's photon torpedo coffin. A percussive Klingon motif is introduced, a kind of cross between Goldsmith's Klingon fanfare and Horner's *Wolfen* theme, which was itself derived from the bad guy theme in Prokofiev's *Alexander Nevsky*, as quoted directly by Horner in *Battle Beyond the Stars*. More interesting is his exciting scoring of the Enterprise's escape from the massive spacedock, utilizing ascending harmonic brass writing (and a busy string opening lifted from Prokofiev's *Romeo and Juliet*, not used in the film) akin to the beginning of *Trek II*'s "Genesis Countdown," along with an urgent, descending eight-note "pursuit" motif for the giant starship Excelsior. In a dramatic moment, Horner finally allows the heroic primary "Kirk" theme from *Star Trek II* to explode as the Enterprise clears spacedock doors and makes its escape. The composer avoided the primitive/oriental textures Goldsmith utilized for Vulcan, scoring *Trek III*'s Vulcan ceremony with muted cymbals and building, ascending string variations similar to those he employed at the climax of *Brainstorm*; the effect was richly emotional, ironically, for the resurrection of science fiction's most famous stoic. Much of Horner's more interesting material didn't make it to Capitol's album, notably the alarming, high pitched brass clusters that build as the Klingon boarding party explores the booby-trapped Enterprise; the



high, reaching strings as the Enterprise burns up (also from Prokofiev's *Romeo and Juliet* ballet); and the jagged brass fanfare that heralds the Bird of Prey's escape from the exploding Genesis planet. The original U.S. LP featured a fold-out cover with a "dance mix" of Horner's themes on a separate 12" single; this was mercifully left off of Silva Screen's CD reissue (FILMCD 070), although fans eager to boogie to this electrifying rendition can sample it on GNP/Crescendo's U.S. CD (GNPD 8023, 9 tracks - 46:58).

For *Star Trek IV: The Voyage Home* (1986), director Leonard Nimoy took the series in a new musical direction by hiring his longtime friend Leonard Rosenman. Rosenman was a veteran of SF epics like *Fantastic Voyage* and *Beneath the Planet of the Apes*, but his transition to *Trek* wasn't altogether smooth. Like Horner, he was asked to include the Alexander Courage fanfare in his main title, but he was also asked to arrange the entire Courage theme for the opening credits. However, when Nimoy heard Rosenman's end credits music based on his own themes, the director had the original (unoriginal) title replaced. Rosenman's new main title utilizes a hard-edged five-note fanfare (an inversion of a tone pyramid, one of the composer's favorite musical devices) and a chattering four-note brass ostinato beneath a six-note theme and variations that climax in a stirring, ascendant cadence. After this rousing opening, however, Rosenman falls back on a B-theme he wrote for Frodo in *Lord of the Rings*, which gives the overall composition a sappy, juvenile quality. Rosenman seemed at home scoring the film's action and science fiction, and his characteristic dissonance and off-kilter rhythms make cues like "The Probe," "Whaler" and "Crash-Whale Fugue" some of the most inventive *Trek* music since Goldsmith's V'ger scoring. And Rosenman achieved a shocking innovation when he inserted a jazz fusion collaboration with the Yellowjackets for Kirk and crew's introduction to 1980s San Francisco. But the composer's willingness to adjust his music to the dictates of individual scenes results in an aggravating mish-mash of styles: the MCA album (MCAD-6195, 11 tracks - 36:11) is all over the map, with two jazz fusion pieces, the baroque whimsicality of "Hospital Chase," the Russian Composer Masterpieces parody of "Chekov's Run," and the straight-faced baroque approach to the final whale-celebration; plus the schizophrenic main theme and Rosenman's concert-hall-worthy action and atmospheric material. More in keeping with the usual *Trek* oeuvre was "We're Home," Rosenman's inspiring scoring of Kirk and crew's assignment to the Enterprise-A, which makes good use of Courage's TV melody for a satisfying ending for the movie and the album.

For *Star Trek V: The Final Frontier*, director William Shatner returned to Jerry Goldsmith, whose good fortune it was to score the only two *Star Trek* features that were genuinely bad. Like *The Motion Picture*, *Star Trek V* was a poorly produced, sluggish and over-ambitious would-be epic—and like *TMP*, it inspired Goldsmith to create an involving and fascinating score.

Goldsmith reused his *TMP* march with a few embellishments (leading at least one ill-informed fan to complain about the music being ripped off from *Star Trek: The Next Generation*, which employed Goldsmith's *TMP* march as its main title), but in this case Goldsmith was obliged to open with Courage's fanfare, which segued into the march via a sliding electronic chord that sounded like a revving nuclear engine. After the march, Goldsmith scored the infamous "rock climbing" sequence with a beautiful nine-note melody (very much in the character of his *Logan's Run* love theme) that is later used quietly and eloquently to underscore the friendship between Kirk, Spock and McCoy. The second cue on the album, "The Barrier," introduces a four-note motif associated with Sybok, the film's ambivalent antagonist. This theme, usually voiced by low brass and percussion, symbolizes Sybok's obsessive drive to find the mythical Vulcan paradise of Sha Ka Ree. The agitated quality of the motif characterizes the volatility of Sybok's obsession, which leads him to acts of violence and extortion. The theme appears throughout the film in a number of guises: as an expression of Sybok's violence in "Open the Gates" and in a fight scene between Kirk and Sybok not included on the album; as a noble, uplifting horn fanfare as Sybok and his captives approach the Sha Ka Ree planet in a shuttlecraft ("A Busy Man"), and as a menacing suspense motif, voiced by trombones, tubas, low strings and percussion in "An Angry God" and "Let's Get Out of Here." A second theme for Sybok is a brighter inversion of the obsession motif, a melodic variation often played by French horns (very similar to a theme Goldsmith wrote for the Indian adversaries in *Rio Conchos*). This symbolizes the noble rationalizations Sybok uses to convince others (and himself) that his quest is a just one. This motif is only heard in the "Open the Gates" cue on the album, where it voices Sybok's outrage at being attacked by the Starfleet forces led by Kirk. In the film, the theme is beautifully showcased in scenes where Sybok is discussed by Kirk and Spock, and when Sybok makes his speech over the Enterprise's intercom to the crew concerning their journey through the galactic barrier.

Finally, Goldsmith wrote a five-note theme, usually voiced by airy, ethereal synths or high strings, that evokes the tragedy of Sybok's search for redemption through the supernatural and the impossibility of finding God. A second-cousin to the unicorn theme in Goldsmith's *Legend* score (another symbol of unattainable grace), the Sha Ka Ree theme is full of deep yearning, lushly romantic but with a bitter edge. It first appears in "The Barrier," reaches its zenith in "A Busy Man" as Sybok feels he's on the verge of discovering God, and finally is drowned out in "An Angry God" by the violent obsession motif as Sybok discovers the true nature of his God.

Goldsmith's *Final Frontier* is composed in a broader vein than his imaginative *TMP* score, in keeping with the action-based and more overtly silly film. A good illustration of the different approaches lies in Goldsmith's treatment of his

Klingon theme in *Trek V*. There was an urgent, alien quality to the Klingon scenes of the first film, but in *The Final Frontier* the approach is pure Prokofiev, with simpler rhythms and the interesting addition of a ram's horn in "Without Help." Goldsmith even creates a warm, lyrical variation of the theme in the later sections of the elaborate "Let's Get Out of Here." The digitally recorded Epic CD (EK 45267, 8 tracks - 42:27), like the original *TMP* album, sacrifices a great deal of Goldsmith's score in the name of brevity, and includes the first source cue on any *Trek* movie album, Hiroshima's "The Moon Is a Window to Heaven." Not included was an interesting percussive attack cue (heard as Sybok's followers take over Paradise City) that utilized a typically jagged Goldsmith rhythm, as well as numerous other action and Sybok-related cues. *The Final Frontier*, as cheesy as it turned out to be, was one of Goldsmith's last truly epic assignments. With its ambitious agenda, abundant action and mixture of exotic locales, it provided the composer with a broad canvas in which to work and the result was varied and highly entertaining.

The final *Star Trek* film to focus on the original cast was Nicholas Meyer's *Star Trek VI: The Undiscovered Country* (1991). Producer Leonard Nimoy had wanted to rehire Leonard Rosenman, but Meyer had the idea of adapting Holst's *The Planets* for the movie, and Cliff Eidelman was hired to begin work on that project. Eidelman had written his senior thesis on the Holst work and was a logical candidate to adapt it; however, obtaining legal rights proved too expensive, and Eidelman was instead retained to write an original score in that idiom. Eidelman's foreboding opening theme, with its menacing ascending/descending Klingon motif (a reworking of the opening bars of Stravinsky's *Firebird* ballet) and hammering brass creatively sets the Holst "Mars, Bringer of War" atmosphere—a shockingly dark sound for the usually bright *Trek* main title scenes. The Holst-inspired material dominates the film; Eidelman introduces something more akin to a standard *Trek* melody in "Clear All Moorings," although his seven-note brass theme is noticeably restrained in both this cue and the later "Dining on Ashes." Eidelman's melancholic four-note theme for Spock, usually voiced by synths, retains much of the character of James Horner's approach to the Vulcan, but later suspense sequences like "Assassination" and "Rura Penthe" reveal a rhythmic, percussive style and the first use of a live chorus in any of the *Trek* features. Eidelman even has a male chorus chanting lyrics in Klingon for the prison planet scenes.

MCA's *Trek VI* album (MCAD-10512, 13 tracks - 45:19) is a satisfying package, even featuring liner notes by director Meyer. *Trek* fans looking for big marches and optimistic themes were no doubt put off by this somber work, but Eidelman deserves credit for creating his own style, and when he allows a more lyrical side to show, as in the sweeping "Escape from Rura Penthe" and the warm, exultant "Sign-off" and end credits, he's just as capable at broad romanticism as his predecessors. *Next Time: TNG—DOA?*

BEAUTY AND PHILIP GLASS

Minimalist composer Philip Glass reworks Cocteau's 1946 *La Belle et la Bête* into a new opera performed live to film

by CHRISTOPHER WALSH

Audiences have become accustomed to entertainment which engages the eyes and the ears simultaneously, and film, with its intricate soundtrack playing alongside the images, is the most audiovisual art form of our predominantly audio-visual age. In the 19th century, the closest equivalent was opera, which combined the power of music, the human voice, and lavish sets into immense spectacles of the type Wagner specialized in. Movie-making then dawned, followed quickly by the new century, and the operas of the past influenced film heavily. As time went on, filmmakers became ever more capable of creating the epic scope of such films as *Intolerance*, *Alexander Nevsky*, and *Star Wars*—movies with imagery far too immense or complicated to be achieved in a realistic fashion in the stage-bound world of opera. Try to imagine how one would recreate *Ben-Hur's* chariot race on stage and the problems will readily come to light.

Composer Philip Glass (see selected works below), in an experiment with combining the visual impact of film and the aural impact of live opera, has created the opera-film *La Belle et la Bête* (*Beauty and the Beast*). Recently he took *La Belle* on a U.S. tour, which included a stop at Eugene, Oregon's Hult Center for the Performing Arts. Glass describes *La Belle* as "an opera for ensemble and film"; the show incorporates Glass's flowing, minimalist, live-ensemble music with director Jean Cocteau's lush 1946 film fable, which has had its Romantic-styled Georges Auric score (as well as the rest of the original soundtrack) removed.

For those unfamiliar with the minimalist music which Glass writes, it has been crudely characterized by a small (very, very small) joke: "Knock, knock. Who's there? Philip Glass. Knock, knock. Who's there? Philip Glass. Knock, knock..." (For those who must have a comparison between Glass's music for *La Belle* and Alan Menken's score to *Beauty and the Beast*, the sole musical similarity is that both open with a percussion hit.) Minimalist music, dreamy and meditative in its effect, was influenced by Eastern religions, which are concerned with settling a practitioner mentally into the here and now, without thought of the past or the future. Minimalist music creates this effect in the audience through repetition of ever-so-slightly-evolving musical patterns, and these patterns are often gentle in their effect—though as the exhilarating "fast section" of the Glass-scored film *Koyaanisqatsi* proves (as does the climax of *La Belle*), this is not an absolute. Glass helped to develop minimalism as a genre of Western music in the 1970s, after he had traveled abroad and examined the musical traditions of African, Indian, and Himalayan cultures, and this genre of music has since found its way into film scoring, notably by such composers as Michael Nyman.

Philip Glass has said that as operas have always been based on an era's contemporary texts and myths, and that films were prominent texts of our era, it seemed appropriate to see if a film could work as such a text—a far more explicitly

followed text than most operas use, as filmmaker Jean Cocteau committed his ideas quite solidly to film 47 years ago, but a text all the same.

Glass's interest in using the work of Jean Cocteau developed out of his admiration of not just Cocteau's clear artistic ability and the visual impact of his films, but also his interest in the very nature of creativity. Cocteau often examined the creative process in his novels, ballets (two with music by Erik Satie) and the half-dozen films which he wrote and directed. His movies were realized simply, yet still were incredibly effective at envisioning worlds a step removed from our own; as Cocteau and his crew were working in France not long after Nazi occupation, they had little to no access to effects technology, nor to most of the raw materials Hollywood filmmakers could use, and invention was a clear necessity. The low-tech effects these filmmakers created for *La Belle et la Bête* in 1946 (followed by *Orpheus* in 1959, a film even more stunningly imagined) brilliantly render the fantastical world surrounding the Beast's chateau, where furnishings such as doors and windows are somehow alive (and which were in fact Howard Ashman's inspiration for the living objects of Disney's animated version) and where tree branches move as if to guide and cradle Beauty as she travels through the woods. In fact, to Glass's way of thinking, *La Belle et la Bête* a la Cocteau can even be read as an allegory of the entire creative process. In this reading, the Beast's hidden chateau becomes the site of creativity itself, where the ordinary can become transcendent—where the Beast can become the Prince. This transformation, however, cannot happen until it has a reason to happen, when all of the proper elements supporting this transformation come together at a crucial moment... as they do at the opera-film's end, in an intertwined visual/musical climax which, I wish to admit, made my jaw drop.

Glass decided to experiment with three movies by Cocteau: *Orpheus*, perhaps the most famous surrealist film of all time (for those of you who remember the '80s, the music video for Sting's "We'll Be Together Tonight" was inspired by *Orpheus's* opening scene); *La Belle et la Bête*; and *Les Enfants Terribles*, a movie which Cocteau had developed from one of his novels. As Glass acknowledged, writing an opera based on the myth of the magical musician/poet Orpheus is far from a unique idea—it is quite possibly the single most-utilized mythical text in all of opera's history—but, as he said, "I didn't let that stop me." For his chamber opera recreation of *Orpheus*, Glass used Cocteau's excellent dialogue as the libretto to which he set his music, and he also adapted the film's many settings to a relative few settings, as Glass realized "you really do have to consider the poor set designers and stage hands who must create and move around every new set."

Creating an opera-film of *La Belle et la Bête* became a far more complicated project. Glass found a print of the film and divided it into 19 "dramatic sections," each with a certain statement he wished to underline musically (and, for the most part, they are underlined gently and subtly, with an utter lack of mickey-mousing). He timed every action in *La Belle* down to divided seconds as a guide for writing his score—only to realize that since many frames of footage had decayed over time and had been clipped, the film could differ in length from other prints by as much as hundreds or even thousands of frames. This resulted in a difference of up to a few minutes in running times, which would throw off

La Belle et la Bête

Philip Glass

his calculations whenever he might need to replace a print. Thus, Glass commissioned a new print of *La Belle*—the one now used for the stage presentation—and recreated his composition guide from this close-to-pristine copy.

Now on to the show: as the film *La Belle et la Bête* is projected above the stage, the ten-person Philip Glass Ensemble—Glass and two others on keyboards, three saxophonists, one of whom solos on the flute, and four vocalists who sing the dialogue—are led through the opera-film by conductor Michael Riesman, who has conducted practically all of Glass's film scores. Riesman is the only member of the ensemble who observes the film simultaneously with the music performance; his job on *La Belle* is comparable to what a conductor does on the scoring stage, which is truly a demanding job. *La Belle et la Bête*, which runs an hour and a half long and is underscored almost continuously by Glass's score, is arranged so that the keyboardists or saxophonists can switch between each other, to prevent them from tiring from playing 90 minutes of near-continuous music. Glass also made it unnecessary for the music and the vocals to synch up exactly with the action on-screen, as such deeply detailed coordination in a live show might be too terrible a job to contemplate. (On the scoring stage, the orchestra and conductor have far more than one take to synch up the music correctly to the film... plus they don't have nearly as large an audience should they foul up.) There are in fact several sections of music in *La Belle*, without any vocals, which Glass composed specifically to let Riesman fluctuate the music's tempo, as he would when leading a concert hall performance.

Four vocalists, two female and two male, perform the dialogue live from platforms in front of the screen. The French-language dialogue from the film has been, as Glass puts it, "musicalized"; that is, it has been made to sound closer to operatic singing. A challenge for the vocalists is that French words tend to have more syllables when sung than they do in the vernacular French in which the film's actors spoke, so the singers must often rush to fit in the dialogue (the same problem is encountered when films are dubbed in other languages). On occasion, Glass has edited down the lines to ensure less of a vocal crunch, and supertitles appear above the projected image to help the completely French-impaired. Also, the dialogue is not so "musicalized" that people can hold down long notes, as they often do in opera or in Broadway musicals; "No one says 'Hellooooooooooooooooooooo,' unless they're from Texas," said the Hult Center's artistic director (and native Texan) Frank Graffeo, while speaking at a discussion of *La Belle*.

The use of a pre-existing, pre-imagined film as

the opera's originating text alters *La Belle's* composition considerably when compared to other operas. In all other operas, it is the music that determines the temporal flow; the libretto, an opera's text, has no place in time until it is connected to the score. In *La Belle*, however, the visuals determine the temporal structure of the opera, so the music and the libretto follow the lead of the images. *La Belle et la Bête* is therefore not an opera in the conventional sense; when pressed as to what *La Belle* might be better compared to, Robert Kyr, associate director of composition at U of O's Music School, suggested that *La Belle* is more akin to *The Rocky Horror Picture Show*, which audience members recreate while the film is presented.

The Cocteau-Glass opera trilogy has encountered a large amount of criticism, especially in Europe and most acutely in France. Glass had difficulty convincing the Cocteau Society of the merits of his proposed trilogy, which made it difficult to acquire the rights to use Cocteau's films. The French hold a well-developed pride in Jean Cocteau that has led many French critics to claim the trilogy is an affront to Cocteau's memory and his art. Attempting to illustrate how offensive the trilogy is to some French critics, Robert Kyr suggested, half-jokingly, how offended Americans would be should the French use digital effects technology to insert Jerry Lewis into *Casablanca* (conjuring up in my mind an image, in tight closeup, of Rick Blaine earnestly lifting up Ilsa's chin... and then shouting "Hey LAY-deeeeee!"). More seriously, commentators have also dis-

cussed the issue that what Glass has done with *La Belle* is, essentially, yet another score-junking of the type so often decried in film-music analysis. Some expressed concern that the dumping of Georges Auric's score for brand-new music—despite having certain artistic motivations, as has been argued of the junking of 2001's original score—reinforces the belief that a film's soundtrack is still an easily expendable "bastard child" of the visually-dominant film, when in the eyes of most film-music critics a good soundtrack accounts for at least half of a film's effect. In an era when more and more films are being restored, revamped, remade and reimagined, who can, could or should determine if such reimaginings as this opera-film have artistic merit? (The Hult Center's Margaret Lawrence, who was among the commentators at the lecture concerning *La Belle*, made the rhetorical statement that "maybe the next step needs to be for a filmmaker to strip this of the Cocteau and create a film to go along with the Glass..."; how would Glass react to that?) In this unique case, however, the issue can still be addressed in a way rarely afforded critics, as both versions of *La Belle et la Bête*—Cocteau's with the Auric score, and Glass's new version with his score—can be compared side-by-side, whereas the edit of 2001 which Alex North scored no longer exists.

Philip Glass is currently in the process of completing his dance-theater rendition of *Les Enfants Terribles*, in collaboration with choreographer Susan Marshall, for an April 1996 premiere. The presentation will intermingle vocalists and

dancers; in some areas, such as costume design, the show is being visualized from *Les Enfants Terribles's* original production sketches. Glass aims then to stage the full Cocteau-Glass trilogy in New York in 1997. (*La Belle et la Bête's* new score is available on a 2CD set from Elektra/Nonesuch, 79347-2.) Glass also continues work in film scoring; he has written music for Christopher Hampton, writer of *Dangerous Liaisons* and director of the recent film *Carrington* (starring Emma Thompson and Jonathan Pryce, scored by Michael Nyman); and Glass and director Godfrey Reggio plan eventually to follow up their films *Koyaanisqatsi* and *Powaqqatsi* with what Glass currently calls "the final -qatsi movie," an art film which has been held up by the general difficulty of funding art films.

Selected Works of Philip Glass

Films: *Koyaanisqatsi* and *Powaqqatsi* (dir. Godfrey Reggio); *Mishima* (dir. Paul Schrader); *The Thin Blue Line* and *A Brief History of Time* (dir. Errol Morris); *Anima Mundi* (nature documentary); *Candyman* and *Candyman: Farewell to the Flesh* (which Glass despises, hence no soundtrack album releases).

Operas: include *Einstein on the Beach*, *The Making of the Representative of Planet 8*, *The Fall of the House of Usher*.

One of Philip Glass's many "unclassifiable theater pieces": *1000 Airplanes on the Roof* (which is "based on film imagery and technology"—Glass).

FILM MUSIC HIKES IT BACK TO THE JUNGLE—LITERALLY

Alfred Heller records Heitor Villa-Lobos's *Forest of the Amazon*, aka the score to the 1959 film *Green Mansions*

by BILL WHITAKER

Brazilian composer Heitor Villa-Lobos's name doesn't ordinarily surface when film music is mentioned, but to true devotees his two film scores stand as shining examples of the craft. And when one of those scores surfaces in new and expanded fashion, and in a brilliant new re-recording no less, it's definitely worth hiking through the jungle of soundtrack and classical releases to seek out.

Such is now the case.

Villa-Lobos's name may be largely unfamiliar today, but at one point in the 1950s he was the most oft-recorded classical composer of the Western Hemisphere. Folk singer Joan Baez helped make his *Bachianas Brasileiras No. 5* a success and pianists like Arthur Schnabel went a long way to bringing the fiery composer into acceptance in the concert hall. And if some of his great orchestral works remind one of thick film scores capturing the essence of some dense rain forest, it's worth remembering a point made long ago by critic Arthur Cohn: Villa-Lobos was writing this sort of "jungle music" back in the 1920s, long before film composers noticed his style and began imitating him. Add to all this a mastery of orchestration and a passion for sweeping melody and one can quickly see why Villa-Lobos's music has remained popular with American audiences for decades.

Although the cigar-chomping, strong-willed composer long resisted the lure of the film indus-



Left: Composer Heitor Villa-Lobos. Right: Conductor/producer Alfred Heller.

try, both of his forays into the cinema produced stunning concert works. Unfortunately for the composer, his music was ill-used in the films themselves. In both instances it was left to the volcanic, ever-resourceful composer to rescue his opus from the cutting room floor and resurrect it in a form ensuring its survival. With the documentary *Discovery of Brazil* (1936), this meant four colorful suites flowing with music left out of the Brazilian film itself. Villa-Lobos felt strongly enough about the score that he recorded all four suites in his remarkable French recordings for EMI in the 1950s. A year ago, conductor and Villa-Lobos scholar Roberto Duarte served up equally vital performances of the suites for Marco Polo with the Slovak Radio Symphony Orchestra.

Even more soaring—and far more elusive—is Villa-Lobos's score for the MGM film *Green Mansions*, a lackluster account of Hudson's novel starring Anthony Perkins, Audrey Hepburn

and Lee J. Cobb. Composed the year before Villa-Lobos's death in 1959, the lush, rousing score—brimming with primitive rhythms and sounds of the dense jungle—was again largely scuttled in the finished film. One of the last things Villa-Lobos did was rearrange the music into a huge choral-symphonic poem and re-dub it *Forest of the Amazon*. United Artists released the work in stereo in 1959 on a now-rare recording with the famous *Symphony of the Air* conducted by the composer. Though the album was briefly reissued in the 1970s, it has failed to resurface during the age of the compact disc, reportedly because of confusion over rights. Now, longtime Villa-Lobos authority Alfred Heller has come along to produce and conduct the Moscow Radio Symphony Orchestra in a new recording that not only restores the work to the public but also brings to light almost a half-hour of music cut from the original recording. The new recording, featuring soprano Renee Fleming in the vocal-

ist's role undertaken by Bidu Sayao in 1959, was largely completed during November and December 1994. The new label Consonance issued it late last year.

During an interview with Mr. Heller at his New York residence, the famed pianist and scholar recalled first meeting Villa-Lobos in the mid-1950s when he was recommended to the composer during the staging of his (Villa-Lobos's) *Emperor Jones* ballet. He admitted that Villa-Lobos was not necessarily the easiest person to know, though the hearty Brazilian loved people.

Alfred Heller: We liked each other. But then I didn't have any attitude problems. You see, he had problems with people with attitude problems. He didn't like phonies. But then, this was an outrageous person with a capricious sense of humor. He put his friends through an awful lot, as well as his enemies!

Bill Whitaker: I understand he looked down at the film music medium, which surprises me because his two film scores are so wonderful. Collectors have been waiting for someone to revive *Forest of the Amazon* for a couple decades now. It's an exciting work.

AH: I don't think he really liked Hollywood, but he did take that commission for *Green Mansions*. He wrote the music and then they told him he didn't need to orchestrate it, that they had "people to do that." And he got very upset with them because, I mean, he was one of the greatest orchestrators that there ever was. He told them he orchestrated his own music, that he just didn't allow anyone else to do that. He took out the month of December 1958, orchestrated it, sent it to them and then washed his hands of it—at least, till the movie came out.

BW: How did he react to the movie?

AH: I think I was one of the first ones to see it at Radio City Music Hall in Easter 1959 and, well, I didn't really recognize the music—and I had seen some of it because whenever I went to see him I always was curious what he was working on. I mean, in the film I recognized a tune here and there, but it wasn't really his music. I told him not to go see it, that he'd just get upset. So he went to see it anyway and he got upset. Later he did the recording and I don't know how he felt about that because I never talked to him after the spring of 1959. I was touring. But my report came from Felicia Blumental, the pianist and a close friend of his. She said it was horrible, that the recording sessions at Carnegie Hall kept him up till two o'clock in the morning and already he was not in the best of health.

BW: What did you think of the LP when it came out?

AH: Oh, I thought it was beautiful.

BW: As far as the music's use in the movie, who was responsible for rearranging it so and re-composing the score?

AH: Bronislau Kaper. He was the official composer and in the film it said, "Special music created by Heitor Villa-Lobos."

BW: I wonder if that upset him.

AH: I don't know. All I know is he was upset enough to take the piece and turn it into a symphonic poem.

BW: How does *Forest of the Amazon* stack up with his other symphonic extravaganzas, like *Choros No. 10*?

AH: Well, his *Choros No. 10* is kind of a massive outburst. *Forest of the Amazon* is more like *Choros No. 6*, more in that direction. Actually, *Forest of the Amazon* is like a novel in music. He took *Green Mansions* and each section seems to

appear like a chapter. But it was a great work then, and after I finally got my hands on the whole score in 1989 and got to know the entire thing, I thought, "My God, this is such an incredible piece!"

BW: Where has the score been the past 36 years?

AH: In the Villa-Lobos Museum in Rio de Janeiro. He took the score back with him to Brazil after recording sessions for United Artists.

BW: That old recording is highly prized. How come it's taken so long for a new recording of this epic work to come about?

AH: Well, EMI Robbins didn't actually have the music itself, but they owned the rights. Of course, they later got into rock and roll. But anyway the materials were down in Rio and the museum was more or less illegally lending them out for performances. Of course, EMI Robbins didn't care because they weren't doing that kind of music anyway. So it was never copyrighted, but it was never really in the public domain, either. That is, EMI owned the rights. So I got the materials, approached EMI Robbins and said, "You're using so little of this, maybe I can make use of it somehow." So I got a hold of the publishing rights or, at least, 90 percent of them.

BW: Did you have any difficulty securing these rights?

AH: No, they were wonderful. They were so embarrassed for not having done anything with it.

BW: So in other words, all this music has for the most part just been sitting down there in Rio all these years?

AH: Yes, but that's not all bad. Otherwise, it might've been burned with so many other movie scores in 1961. But it stayed in Rio. It's funny, not even all the parts were copied. But there were definitely unauthorized performances—a ballet of the music here, a special short version there. And the museum wasn't really sure what it had.

BW: This is a major undertaking for a brand new label like Consonance. What was it like working with the Moscow Radio Symphony Orchestra? You know, there's a wrong way to perform Villa-Lobos's music and I wonder how the Muscovites measured up.

AH: Oh, the Moscow Radio Symphony Orchestra is so flexible, I think they can do anything. It was just a pleasure. I might have to give them basic directions, but I didn't have to give them style directions. I might hum parts of it, say, and that would do. But I would say for the most part they were just absolutely fantastic. They have a unique string sound, maybe the best I've heard in the world.

BW: You've mentioned that some 25 or 30 minutes of music has been restored that wasn't on the original United Artists disc of 1959.

AH: In other words, what can you expect? To be taken on a glorious trip! I mean, I am still amazed at the quality of music. Our American recording engineer called it the undiscovered masterpiece of the 20th century. It is gorgeous, exotic, erotic, barbaric music. It is just fabulous. And luckily we got Renee Fleming (who appears courtesy of Decca Records) and she is just phenomenal. She'll bring back memories a little bit of Victoria de los Angeles [a legendary vocalist closely linked with Villa-Lobos's music] except she [Ms. Fleming] has better high notes. There's more vocal stuff on this album, too. Not only that, when we mastered it, we really didn't use much reverb because the sound of the studio is excellent.

BW: You make it sound like the whole project came together so smoothly. What was the most

challenging part of the project?

AH: [laughs] The jet lag. And having to eat at McDonald's for a month.

BW: My wife and I were in Moscow with conductor Bill Stromberg and composer John Morgan the same time you were, recording old movie scores from Universal Pictures [see #64] with the Moscow Symphony Orchestra at Mosfilm—and that's where we ate mostly, McDonald's! It was the only safe place to eat in Moscow! You know, the back of the old Forest of the Amazon LP suggests Villa-Lobos was so opposed to writing movie music that his wife Mindinha had to prevail upon him to score *Green Mansions*. Any truth to that?

AH: I don't know. He had done a film score before in 1937, *Discovery of Brazil*, and I don't know how it turned out for him personally. But the film does survive and he turned the music into four suites afterward. But I don't know.

It was rumored he didn't like to write operas and didn't like to write for films. On the other hand, the opera *The Girl from the Clouds*, his last opera, is not a commission. Nor was *Yerma*, just before that. He chose to write them. I don't know why he agreed to do the film score. Maybe for the money. He really didn't like to conduct, he conducted for the money. He still needed to make money to live on. In my last meeting with him, he asked me if I wanted to take over some of his conducting because he wanted more time to compose.

BW: It's really amazing. As it was, he wrote more works than anyone can fully document. He probably lost more music than others have written. He was larger than life, too. With that ever-present cigar of his and his sense of humor and imagination, he must've been something. He looked like a fun guy.

AH: Oh, he played jokes on his friends and he played jokes on the press. Around the time of his 70th birthday he was doing a special concert with the New York Philharmonic, conducting some big choral-symphonic poem. And he was doing this press conference and was talking about how he had used Indian melodies of great antiquity that the present generation of Indians no longer knew. And a reporter asked, "Well, Mr. Villa-Lobos, if the present generation of Indians don't know these melodies, how did you get to know those melodies?" And without batting an eye lash, he said: "Well, I learned them from parrots. You see, Brazilian parrots are the most intelligent parrots in the world and they live a long time and they learned these melodies from the Indians and then they passed them from generation to generation and then they taught them to me!" Of course, I don't know if the reporters used that, but this is what he would do to people!

BW: I understand he'd compose with the radio on!

AH: That was nothing! He could compose with the TV on, westerns or wrestling, maybe with the sound down, with a tape playing of his last concert, all while composing a new piece, and with five or six people around, conversing in different languages, all while drinking coffee and eating coconut squares, which his wife would serve. When I was there, I would sit down at the piano and he would get up and show me how to do something of his. This is how I got to first know *Forest of the Amazon*. God knows who would walk in during all that. But he loved people.

BW: Any more Villa-Lobos you'd like to tackle? Maybe the complete symphonies?

AH: I hope to do more. I've been doing it since 1990. I'd love to do the opera *The Girl from the Clouds*. But whatever. There's just so much of it!

ANDY'S BEST OF 1995

by ANDY DURSIN

Just when you thought we'd be lucky to get a couple of good film scores in 1995, along came a handful of memorable outings that rose above the generic, temp-tracked, plagiaristic scores we generally get nowadays. Yes, while there were still some of the latter floating around (and still too many of them), at least the year brought us some distinguished efforts, as well as a number of failures that came in some major-profile studio films. So, without further ado, here we go with the Best and Worst of '95:

The Best

1. A Little Princess (Patrick Doyle, Varèse):

An uplifting, poetic score by Patrick Doyle that also makes for the year's most enjoyable soundtrack album. The composer fills the sumptuous visuals of Alfonso Cuarón's beautiful film by deftly incorporating ethnic Indian instruments into the lyrical blend of orchestra, chorus and solo vocals. The end results are seamless, with Doyle atypically underscoring many scenes with a smaller ensemble that recalls Carmine Coppola's *The Black Stallion*, making the unrestrained music at the finale all the more effective. The composer's most satisfying work to date.

2. Sabrina (John Williams, A&M): Two long years without John Williams is enough to drive any true soundtrack aficionado insane, but his return to the film music arena was well worth the wait. *Sabrina* is a relatively restrained score, in keeping more with the tone of *The Accidental Tourist* and *Always* than with his epic orchestral works, but it's a class act all the way. The principal love theme contains an enchanting melody for solo piano that's subsequently augmented by a soaring string section in the classic Williams tradition, setting the stage for the lovely score to come. Even the two songs written with Alan and Marilyn Bergman are quite nice, although the eloquent "Moonlight" would have been better off being performed by the likes of a Harry Connick, Jr. than Sting, whose "modern" vocals are completely out of place. Otherwise, a genteel score that hopefully will usher in a consistent string of new film works by the composer.

3. Don Juan DeMarco (Michael Kamen, A&M): Michael Kamen's most lyrical and romantic score to date finds him writing in a refreshing Latin style, utilizing Spanish guitarist Paco de Lucia to great effect throughout. Nothing ground-breaking is going on here—it's just a warm and playful outing that you know is working when even the requisite Bryan Adams song ("Have You Ever Really Loved a Woman?") turns out to be a winner.

4. The Last of the Dogmen (David Arnold, Atlantic): Thrown overboard from *Cutthroat Island* in favor of John Debney's undistinguished musical hodgepodge (see below), David Arnold followed up his *StarGate* success on this little-seen but enormously satisfying, old-fashioned romantic-adventure. Once again writing in a genre where hundreds of composers have tread before, Arnold turns in a superlative effort, adeptly mixing better-than-average propulsive action music with a soaring melody that recalls the best of Williams and Barry, but—unlike many of his current peers—doesn't merely impersonate them. In fact, much of the film's appeal comes courtesy of Arnold, though Atlantic's belated album sadly left off the music for the film's re-edited conclusion. Regardless, *Dogmen* is another step in the right direction for the composer, with the big sci-fi blockbuster *Independence Day* already lined up for next summer.

5. Dolores Claiborne (Danny Elfman, Va-

rèse): A rich and poetic score for Taylor Hackford's visually impressive, impeccably acted adaptation of Stephen King's book. Elfman here downplays his brooding "dark" material in favor of equally somber but more restrained cues that probe deep into the souls of the film's protagonists. The composer manages to bring the "psychological" element of his score together with the frenzied moments of musical panic at the end, forming a cohesive whole that supremely enhances the on-screen drama. Another "atypical Elfman" score that confirms the promise of his work on *Sommersby* several years ago.

Honorable Mentions: While it's not currently fashionable to admire one of James Horner's scores, I must admit that *Braveheart* (London) certainly worked for me, even if it doesn't make for a fulfilling listening experience. Also just off my Top Five: Alan Menken's lyrical *Pocahontas* (Disney), his finest work to date; Thomas Newman's enchanting *How to Make an American Quilt* (MCA); James Newton Howard's fun *Waterworld* (MCA), which rehashes classic adventure themes in his own entertaining style (this is what *Cutthroat Island* should have been); Danny Elfman's quirky *To Die For* (Varèse), even though the album contains just 18 minutes of score!; and John Ottman's almost-nonconformist genre entry, *The Usual Suspects* (Milan).

Disappointments of the Year

1. GoldenEye (Eric Serra, Virgin): You've seen it, you've heard it... there's nothing left to say.

2. Crimson Tide (Hans Zimmer, Hollywood): Zimmer, who manages to write at least one abrasively loud score each year, nearly sunk Tony Scott's enjoyable but by-the-numbers submarine thriller with a glum, obnoxious chorus, synth and orchestra mess that tries to be *Hunt for Red October* and *Terminator 2* at the same time. You know you're in trouble when the press starts talking about how obtrusive the music score is—as with *GoldenEye*, many mainstream film critics mentioned Zimmer's detrimental score in their reviews, and several did so again when *Something to Talk About* came out in August.

3. Cutthroat Island (John Debney): Ahoy there! An indicator of how temp-tracks and sheer old-fashioned Hollywood hackery can result in a score that's all bombastic orchestral technique with absolutely nothing beneath the surface. Director Renny Harlin apparently wanted a Korngoldian sound for his disastrously overbudgeted pirate epic, so he decided to dump David Arnold, whose music recalls Korngold and Williams, in favor of John Debney, whose music rips-off Korngold and Williams. The end result is unfocused and totally devoid of the energy a score for this kind of movie should have. Abandon ship!

4. Batman Forever (Elliot Goldenthal, Atlantic): A big, blaring attempt by Goldenthal to carve his own musical niche into the Bat-Archives that's rarely successful. While the composer's *Batman* theme unsurprisingly can't hold a candle to Danny Elfman's stirring *Fury*-ish motif from its predecessors, Goldenthal stumbles badly in other places as well; like in *Demolition Man*, his music is frequently too dark for the movie, especially when pounding already-weird scenes with Jim Carrey's Riddler into the ground by using circus music and theremins. Where Elfman's music was eerie and offbeat, Goldenthal's music is either grating or headache-inducing. Calling Neal Hefti for *Batman 4*!

5. First Knight (Jerry Goldsmith, Epic): Yet another unfortunate example of how maestro Goldsmith has lost his touch in recent years. Not even as good as a second-rate *Lionheart* would indicate, Goldsmith's polished, professional

effort is a safe but tired affair, simultaneously lulling us to sleep with clichéd action music and lush but unmemorable romantic tracks. It's never a good sign when—in bringing the film to a musical close—Goldsmith fails completely to envelop the audience in emotion, and instead reminds us of all the other, more substantial scores he's written for movies like this throughout his career.

Underrated Score of the Year: Dave Grusin's *The Cure* (GRP/MCA), reminiscent of his *On Golden Pond* and *The Heart Is a Lonely Hunter*. Uplifting without being overtly sentimental, and jazzy without being too improvisational, Grusin's work illustrates that strong thematic material is the perfect foundation for film music. By using several recurring themes in fragments throughout the score, Grusin enables us to sense the emotion of the situation without spoon-feeding feelings the way that many current, formulaic film scores do. A perfect album for a fine score that pretty much went unnoticed last spring.

Label of the Year: This year the award goes to Rhino Movie Music, with its outstanding premiere year of releases. Their "Turner Classic Movies" reissues are some of the most elaborately conceived, executed and packaged soundtrack CDs ever produced. *North by Northwest* and *Doctor Zhivago*, both remastered and expanded, along with the 2CD *Ennio Morricone Anthology* and the massive box set of *That's Entertainment!* (see below) are just the start of an extensive slate of releases that will hopefully last well into the next century. Bravo!

Best Re-recording: Miklós Rózsa's *Ivanhoe* (Intrada), conducted by Bruce Broughton with the National Philharmonic Orchestra.

Best Reissues: As usual, there were several deserving candidates, but those reissues that really went above and beyond the call of duty in '95 were a pair of augmented John Williams scores—Label X's *Heidi* (without dialogue!) and DCC's expanded *Raiders of the Lost Ark*. Also, the Legacy/Columbia series of classic film scores deserves some praise, even though many found faults with both content (i.e. the "restored" *Alamo*) and sound quality (the old Masters Film Music *Reivers* CD has a much bolder, dynamic range than Legacy's "digitally remixed" release, which often sounds pinched and compressed).

Best Unnecessarily Expanded Reissue: Andrew Powell's jaunty *Ladyhawke* (GNP/Crescendo), reissued with over 30 minutes of previously unreleased music. To be honest, GNP shouldn't have bothered; all the best stuff was on the LP to begin with. Still, at least now I can use last year's bootleg CD as a coaster for my favorite beverage of choice.

Best 6CD Box Set: Rhino's *That's Entertainment!* anthology, which features 6 discs of over 70+ minutes from classic MGM musicals. With a spectacular assemblage of staple songs (from pictures like *The Wizard of Oz* and *Seven Brides for Seven Brothers*) and rare outtakes, this is another "must-have" for anyone interested in movie musicals; the 96-page full-color booklet gives historical background on all of the films and selections represented in this collection, making it the most researched and exhaustive soundtrack anthology I've ever seen.

Best Trend: *GoldenEye* excepted, I must admit that—for the first time in years—I actually enjoyed some of the songs that were prominently featured in films. From *Don Juan*'s "Have You Ever Really Loved a Woman?" to Sting's "Moonlight" from *Sabrina* (Sting's vocal stylings notwithstanding), there were a handful of good songs in movies this year. Also worthy: any of Alan Menken's superb *Pocahontas* tunes, plus U2's "Hold Me, Thrill Me, Kiss Me, Kill Me"

from *Batman Forever* (in the case of the latter, the songs-only soundtrack was superior to the separate score album).

Guilty Pleasure Award: To John Barry's *The Scarlet Letter* (Epic). In the tradition of *Some-where in Time* comes an unabashed tear-jerker from Barry, who rushed in to rewrite the music for this critically embalmed epic (hey, I liked it!) in two weeks after the producers threw out Elmer Bernstein's original score. The ensuing work — think *Dances with Heathens* — is nothing but your typical Barry lovefest, but done with more intensity and lyricism than many of his recent scores of the same ilk (*Chaplin*, *My Life*), with the full six-minute treatment of the film's love theme ("Love Scene," written for the sequence where Gary Oldman and Demi Moore make out in a hot tub and a barn!) undoubtedly one of the highlights. As usual, not a landmark score by any stretch, but it's stately and memorable in the best Barry tradition — meaning there's nothing that you haven't heard before, but you don't care.

"At Least It's Better Than Clear and Present Danger" Award: To James Horner's *Apollo 13* (MCA). Like a lower-grade *Right Stuff*, this agreeably rah-rah Horner effort had to work overtime to provide tension and suspense in a movie where the audience already knew the outcome, and where character development was restricted to having Tom Hanks spout challenging dialogue like "Houston, we have a problem" [and don't forget Roger Ebert's "Mission Con-

trol" movie truism -LK].

"Too Bad I Didn't Have a Scheduling Conflict" Award: To John Williams, for having to score Oliver Stone's historically inept, overlong and wildly overacted *Nixon* (Hollywood). Aside from a virtuoso opening, the remainder of Williams's music accurately reflects the redundant structure of Stone's film — i.e. lower-register "dark" orchestral and piano rumblings that tell us something drastically bad is going to happen. Actually, not so much something bad, just something really, really boring.

Blown Opportunity Award: To Varèse's *The Cowboys*, which fails to do justice to John Williams's classic 1972 score. Clocking in at only 30 minutes — with disjointed liner notes that seldom discuss the music and a Robert Peak painting on the cover to boot (didn't that instantly tip you off that something was wrong with this release?) — Varèse seemed to put as much effort into this as they did in releasing such truly worthy film scores (?) as Joel McNeely's *Gold Diggers* and David Schwartz's *Magic in the Water*.

Worst Decision of the Year: Columbia Pictures and The Kennedy/Marshall Company's removal of Miles Goodman's music from Frank Oz's *The Indian in the Cupboard*. This tender and moving "serious" children's picture needed a unique musical statement to punctuate its strong themes and classic American protagonists (the Cowboy and the Indian), and received it initially in the form of Goodman's delicate, poignant

score (which I heard). Unfortunately, feeling that younger children wouldn't "get" the movie's message, the producers threw out Goodman's subtle, *To Kill a Mockingbird*-esque music, and brought in Randy Edelman to compose a pleasant but generic and frequently overdone replacement. Edelman's music forces the audience to feel happiness or dread by using expansive strings and pumped-up synths in virtually every scene, which is fine for a *Gettysburg* or *Bethoven* but fails to give this ambitious film the musical identity it so needed. It's the only part of the film that doesn't work, and another unfortunate case of producers and studio executives getting in the way of the filmmakers' vision.

And now, before we leave 1995 completely behind us, let us not forget our dearly departed rejected scores from the past year...

R.I.P. to: Mark Isham's *Waterworld*, Elmer Bernstein's *The Scarlet Letter*, Maurice Jarre's *First Knight*, Michael Kamen's *Assassins*, Michael Kamen and David Sanborn's *Fair Game* (I guess Kamen and Joel Silver won't be working together again anytime soon), Carter Burwell's *A Goofy Movie* (half of it), and Miles Goodman's already-lamented *The Indian in the Cupboard*. May we see and hear them in another movie somewhere down the road.

And with that, we've come to the close of another year. Like last year, I have a feeling we're in store for better things to come. Happy listening, and have a great '96... 'nuff said!

Readers' Best of 1995

Compiled by ANDY DURSIN

Everyone ready to collect on their FSM Readers Poll office pool? Perhaps not. But the surprises this year are few and far between; as usual, a number of respondents went with the all-Goldsmith line-up (*Congo*, *First Knight*, *Powder* — c'mon people, how many of you actually heard all of these scores?), but most buried their prior subjective opinions on composers and went with what they really thought were the best of 1995. So, here we go!

Score of the Year

- | | |
|---|--|
| 1. <i>FIRST KNIGHT</i> (Jerry Goldsmith) | 45 points (6 first place votes; on 18 lists overall) |
| 2. <i>Batman Forever</i> (Elliot Goldenthal) | 33 (5 firsts; 8 lists) |
| 3. <i>A Little Princess</i> (Patrick Doyle) | 26 (4 firsts; 11 lists) |
| 4. <i>Nixon</i> (John Williams) | 24 (4 firsts; 10 lists) |
| 5. <i>Murder in the First</i> (Christopher Young) | 18 pts. |
| 6. <i>Braveheart</i> (James Horner) | 16 pts. |
| 7. <i>Don Juan DeMarco</i> (Michael Kamen) | 15 pts. |
| 8. <i>Apollo 13</i> (James Horner) / <i>Powder</i> (Jerry Goldsmith) | 13 pts. |
| 9. <i>Judge Dredd</i> (Alan Silvestri) | 11 pts. |
| 10. <i>How... American Quilt</i> (T. Newman) / <i>To Die For</i> (D. Elfman) | 10 pts. |
| 11. <i>The Scarlet Letter</i> (John Barry) / <i>Waterworld</i> (J. N. Howard) | 9 pts. |

Oscar Nomination Guesses: DRAMA: *Nixon*, *Apollo 13*, *Braveheart*, *Sense and Sensibility*, *Batman Forever*. MUSICAL/COMEDY: *Pocahontas*, *Toy Story*, *Babe*, *To Die For*, *Sabrina*.

Composer of the Year: THE THREE MUSKETEERS. A three-way tie between Jerry Goldsmith, James Horner and Thomas Newman. (It's always a tie! I'm not making this up!)

Worst Composer: ERIC SERRA. No shocker here, which leads to the...

Worst Score of the Year: GOLDENEYE. Gee, what could it be? *GoldenEye* takes home the distinction as being the overwhelming "winner." Runners-up included Michael Kamen's *Die Hard with a Vengeance* and Mark Mancina's *Assassins*.

Best Unreleased Score: SPECIES. Christopher Young's *Species* had double-digit voting, making it this year's runaway winner. Runner-ups: David Shire's score for the *Lonesome Dove* TV mini-series sequel, *Streets of Laredo*, and Chris Young's *Virtuosity*.

Best Label: VARÈSE SARABANDE. Varèse strikes again! Close behind were Epic and MCA, despite the latter's tendency to throw songs into their soundtrack albums that break up the continuity of the respective scores.

Worst Label: MCA, FOX. A two-way tie between MCA (for *Apollo 13*) and Fox (for the same unreleased releases; do they even count as a label anymore?). RCA also got a number of votes for their *Die Hard 3* debacle.

Best Reissue: RAIDERS OF THE LOST ARK. No surprise here, but it's *Raiders of the Lost Ark* (DCC), with *North by Northwest* (Rhino) and

Chinatown (Varèse) close behind.

Best New Recording: A STREETCAR NAMED DESIRE. Varèse's *Streetcar* wins by a narrow margin over Intrada's *Ivanhoe* and Varèse's *Fahrenheit 451*. Marco Polo's *Captain Blood* also valiantly several votes.

Best Compilation: FILM MUSIC OF MICHAEL J. LEWIS. This self-produced 2CD item ran away with this year's compilation category.

Various Comments: Aside from the usual grouching on certain subjects ("Horner rots!"; "I've always enjoyed J. Peter Robinson's TV music!"), most readers expressed similar sentiments on Eric Serra's *GoldenEye*, to the surprise of nobody reading this article. Selected highlights from this year's fine crop of reader submissions:

From Christopher Walsh: "Hans Zimmer needs to slow down. He can be unique and interesting but sounds stuck in a rut, especially when he's 'supervising' every third film in release." Chris also noted that *GoldenEye* was the worst score of the year, adding "like it's a contest?" • From Kyu Hyun Kim: "Continuation of a fabulous in the short term but worrisome in the long-term trend — more and more classics of the past are now available on CD, whereas latest mainstream film music becomes less and less challenging and interesting (though this is certainly not due to the shortage of talented composers!). Even while I, a humble soundtrack CD collector, rejoice in the reissuing of past masterpieces, my mind is filled with trepidation about the future. I have to ask myself: would my children be able to enjoy the film music of the '90s as much as I enjoy the film music of 20 and 30 years ago? I hope I could be more confident about the answer by the beginning of 1997." • Robert Knaus gave Lebo M. the award for Worst Overexposure in '95. • Ken Allukes noted that Eric Serra "destroyed the James Bond series. Not only can't he compose, but he's another wanna-be composer (who can't conduct) who thinks he has talent because he can clunk around on synths. He's so godawful that this one bad piece of 'music' made Horner's output of 1995 look professional and polished." Ken also noted that Serra shouldn't clear customs next time he visits the U.S. • Along the same lines, here's Scott Thompson's three hardest items to locate in '95: "First, the *Apollo 13* promo. Then, the Silvestri 2CD promo set. Lastly, a good score by Eric Serra." • Owen Cunningham noted that MCA should be condemned for "scattering vomit-worthy songs throughout" *How to Make an American Quilt* and "for making the largely illogical move of pressing the radio-only *Apollo 13* promo." Owen also noted that Trevor Jones's *Hideaway* "was a great, well thought-out score that got about four percent of the attention it deserved." • Helmut Reichenbach of Dusseldorf noted that, while bootleg releases are currently shunned in FSM, "I for one am glad for Tsunami. Lukas is obviously buddies with American labels, and his badmouthing Tsunami smacks of payola to me." • Stephen Harris echoed the sentiments of other readers when he gave "no thanks to Epic Soundtrax for their gold reissue of *Dances with Wolves* with their so-called 'extra music.'" • Paul Andrew MacLean hasn't "been excited by James Horner's music since *Krull*, but *Braveheart* was certainly the year's best. I

CDs for trade only:

Band: *Film Music Over The Years* (promo, sealed); **Bernstein:** *Rambling Rose* (new); **Broughton:** *Baby's Day Out* (promo, sealed), *The Old Man And The Sea* (sealed); **Debney:** *Little Giants* (promo, sealed), *White Fang 2* (promo, sealed); **Doldinger:** *The Boat* ("Das Boot", sealed), *The Neverending Story* ("Die unendliche Geschichte", no songs, sealed); **Duning:** *3:10 To Yuma* (promo, sealed); **Elfman:** *Back To School / Pee-Wee's Big Adventure* (new); **Fenton:** *We're No Angels* (Varèse CD Club, new); **Folk:** *Ace Ventura - When Nature Calls* (promo, sealed), *Beastmaster 2* (sealed), *Selected Suites* (promo, 2 CD set, sealed), *Toy Soldiers* (new); **Franke:** *Babylon 5* (sealed); **Goldsmith:** *The Blue Max* (with extra music, sealed), *The 'Burbs* (Varèse CD Club, new), *Caboblanco* (sealed), *The Cassandra Crossing* (sealed), *Coma* (sealed), *Leviathan* (sealed), *Masada* (new), *Matinee* (sealed), *Mr. Baseball* (sealed), *Logan's Run* (sealed), *Love Field* (new), *Ransom / The Chairman* (sealed), *The Society for the Preservation of Film Music Tribute to Jerry Goldsmith* (new), *Under Fire* (sealed), *The Wind And The Lion* (sealed); **Holdridge:** *Texas* (promo, sealed), **Horner:** *Apollo 13* (promo, no dialog, new), *Brainstorm* (new), *Cocoon - The Return* (new), *Dad* (new), *Krull* (limited gold edition, new), *The Land Before Time* (sealed), *The Name Of The Rose* ("Der Name der Rose", sealed), *Red Heat* (new), *Where The River Runs Black* (sealed), *Willow* (new); **Jones:** *Arachnophobia* (no dialog, 3 songs, sealed), *Crisscross* (new), *Sea Of Love* (new); **McCarthy:** "V" - *The Final Battle* (promo, sealed); **Miller:** *Music For Films* (promo, sealed); **Newman, Alfred:** *Film Music Of Alfred Newman* (Varèse CD Club, new); **Newman, David:** *Hoffa* (new); **Newman, Randy:** *Avalon* (sealed); **Newman, Thomas:** *The Rapture* (new); **North:** *The Rose Tattoo* (Varèse CD Club, new); **Poledouris:** *Lonesome Dove* (sealed), *Wind* (sealed); **Rowland:** *Film And TV Themes Of Bruce Rowland* (new); **Safan:** *Major Payne* (promo, sealed), **Scott:** *The Final Countdown* (new); **Silvestri:** *Back To The Future II* (sealed), *Flight Of The Navigator* (sealed), *Ricochet* (sealed), *Who Framed Roger Rabbit?* (new); **Toto:** *Dune* (new); **Vangelis:** *Antarctica* (new); **Williams:** *1941* (new), *Earthquake* (sealed), *The Eiger Sanction* (sealed), *Spacecamp* (sealed), *Superman* (complete score, Japan, sealed), *Violin Concerto / Flute Concerto* (sealed); **Young, Christopher:** *Cinema Septet* (2 CD set, sealed), *Def-Con 4* (new), *Flowers In The Attic* (sealed), *Hider In The House* (new); **Young, Victor:** *The Brave One* (sealed); **Zimmer:** *Millennium - Tribal Wisdom And The Modern World* (sealed), *Regarding Henry* (sealed).

Wanted on CD:

Barry: *Jagged Edge* (Varèse CD Club); **Debney:** *Hocus Pocus* (promo); **Doyle (and other):** *A Birthday Concert For My Grandmother* (EMI 7-54164-2); **Edelman:** *Pontiac Moon* (promo, Milan 73138-35693-2); **Herrmann:** *The Concert Suites* (4 CD Box Set, Varèse CD Club), *Obsession* (Varèse CD Club); **Howard:** *The Promised Land* (Japan: Private R32P 1207 or US: Private Music 2035 2); **Jarre:** *Dreamscape* (Sonic Atmospheres SCD 302), *Moon Over Parador* (MCA 6249), *No Way Out* (Varèse 47301); **Mann:** *Music For Film* (promo, Visaje Music); **Moross:** *The Cardinal* (Preamble PRCD1778); **Morriconi:** *Red Sonja / Bloodline* (Varèse CD Club); **North:** *Penitent* (Varèse 47299), *Under The Volcano* (Varèse CD Club); **Newman, David:** *That Night* (Milan); **Pike:** *Captain Ron* (promo); **Poledouris:** *Cherry 2000* (Varèse CD Club); **Redford:** *Heavyweights* (promo); **Rózsa:** *Eye Of The Needle / Last Embrace* (Varèse CD Club), *Knight Of The Round Table* (Varèse 47269), *Spellbound* (Stanyan Records STZ 116); **Scott:** *Greystoke - The Legend Of Tarzan* (Warners 25120 2), *King Kong Lives* (Victor VDP 1175); **Silvestri:** *Selected Themes* (2 CD set, promo); **Steiner:** *Band Of Angels* (Label X LXCD 3); **Stone:** *Tale Spin* (promo); **Vangelis:** *Blade Runner* (Off World Music OWM - 9301).

Write to: Thomas Jaehnig, Wachmannstr. 33, 28209 Bremen, Germany.

was cynically expecting the score to be *Alexander Nevsky* with bagpipes, but Horner's music blew me away. In fact, it was so outstanding that even though I am a Scot, I didn't even mind the fact that Horner used Irish pipes. I cannot understand the irrational resentment toward the film and score from certain quarters, but I'll speculate that passion, bravery and loyalty are merely alien concepts to those unfortunate individuals. I lift my kilt at such ignoble folk!" • Harrison Shinn noted that Eric Serra's *GoldenEye* score "would have been more appropriate in a porno parody of a Bond film." • Charles and Roberta Mitchell noted that Elliot Goldenthal "is the most overrated composer" working today. He should be called "Elliot Swipethall." • Finally, Scott Hutchins noted that *GoldenEye* (yes, again) "is about on par with Riiichiro Manabe's *Evil of Dracula* (1974), which is far, far worse than his more often heard *Godzilla vs. Megalon*, which is also one of the worst scores ever." Scott also added that Manabe has "probably retired now that there's somebody out there who's worse than him."

Alas, that's all for this year's FSM Readers' Poll. Our sincere thanks go out to all of our readers who took their time to submit lengthy responses for this year's poll. Have a happy '96 and we'll see you next New Year's Eve.

Lukas's Brief Comments: None of my "best" scores this year were listed by the readers: *Seven* (Howard Shore), *Dead Presidents* (Danny Elfman), *The Usual Suspects* (John Ottman) and *Heavenly Creatures* (Peter Dament). The *Dead Presidents* main title was 1995's best combination of music and image—close-ups of money burning in anticipation of a caper which came two hours into the movie. Certain other good films had scores which were at least different, but bordering on bad—*Heat* (Elliot Goldenthal & co.) and *12 Monkeys* (Paul Buckmaster & co.). I liked John Barry's *Across the Sea of Time* and Maurice Jarre's *A Walk in the Clouds*, familiar as they are. Some of the readers' best are my worst: *Braveheart*, *Apollo 13*, *Powder* and *The Scarlet Letter* were outright bad, *A Little Princess*, *Nixon*, *Don Juan*, *American Quilt* and *To Die For* made little impression, and *First Knight*, *Batman Forever*, *Judge Dredd*, and *Waterworld* had a few fun moments wrapped up in mostly badness. (I didn't see *Murder in the First*.) Hans Zimmer, James Newton Howard, James Horner and Mark Isham work far too much. It was a pretty bleak year—homogeneously bad-bleak, not just weird bleak. However, there were many great reissues and new recordings, such as *Julius Caesar*, *Chinatown*, *North by Northwest*, *Raiders*, *QBVII*, *The Blue Max*, *Red Sun*, *King Rat*, *Alexander Nevsky*, *The Ipccress File*—outrageously great stuff. Two of my favorite composers are Bernard Herrmann and Jerry Fielding who are unfortunately still dead.

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Broken Arrow • HANS ZIMMER. Milan 73138 35744-2. 8 tracks - 59:15 • Time to crank up the drum machines, lads; Hans Zimmer is back in town, and he's brought every cheesy pop/synth effect in his repertoire to make sure internationally-acclaimed action-director John Woo's latest potboiler sounds appropriately commercial. *Broken Arrow* starts off badly enough as Zimmer's self-admitted "homage" to Ennio Morricone's western scores... now *there's* an original idea. Lukas has already pointed out the sad irony of Morricone's startlingly original '60s style now being reduced to jokey reference material for every contemporary movie or television-commercial sequence that even remotely resembles a gunfight; what's even worse is Zimmer's wholly synthetic regurgitation of Morricone's writing that drains the source of any life or texture. Duane Eddy does provide some authenticity with his baritone guitar, but he's not given anything interesting to do. It's remarkable how little the art of electronic scoring has advanced in the past 20 years: *Broken Arrow* is full of the same pop/synth riffs and textures we've been hearing since the '70s, they're just flattened down and streamlined to the equivalent of air-conditioner noise. The atmospheric material sounds exactly like outtakes from *Blade Runner*, while the kicky rhythmic stuff actually made me nostalgic for Goldsmith's *Runaway* keyboard-fest. There will no doubt be some who will find Zimmer's wall-of-sound approach to rhythmic percussion exciting, but for me it's so dense and lacking in character that it's like having wadded cotton forced into your ears with a hammer. The Morricone salute ends about halfway through the album; after that Zimmer waffles between a lot of airy, Enya-esque choral stuff and a kind of pop-rock anthem that sounds like a cross between Mark Mancina's *Speed* theme and Madonna's "La Isla Bonita" song refrain... it's so determinedly mid-'80s in approach that you can practically hear the "Livin'-on-the-Edge-of-the-City-Heat" lyrics, and its shameless, repeating intrusion is laughable in the film. Paging Don Henley... Elsewhere there's echoes of numerous other pop singles, banjo riffs, an allusion to Randy Edelman's trailer-king *Come See the Paradise*, a low-down guitar theme from some Johnny Cash song and whatever else Zimmer thought to toss in, rattling around in the synthesized ether. His use of samples raises an ethical question—they were recorded in a session with the London Symphony Orchestra, and it's the LSO's handiwork Zimmer is mangling in projects like this. Artistically, Zimmer has the gall to talk about the limitations of orchestral performance after extruding this electronic swirl... for an instructive comparison check out Jerry Goldsmith's 1965 score to *The Satan Bug*, which takes similar subject matter (government employees chasing each other around the desert searching for a deadly stolen weapon) with half the visual razzle-dazzle and makes it about five times more exciting than *Broken Arrow*. 2 —Jeff Bond

City Hall • JERRY GOLDSMITH. Varese Sarabande VSD-5699. 12 tracks - 30:16 • It's been so long since Jerry Goldsmith has been associated with a film of any substance that it's almost shocking to hear the opening bars of *City Hall*, with their pulsating timpani and the kind of rich, bluesy string writing that's graced earlier works like *Chinatown* and *Studs Lonigan*. Given the opportunity to characterize the Big Apple, Goldsmith offers just a hint of Gershwin in the score's melancholy

clarinet solos; that's an undercurrent here, while the composer's characteristic low-end piano rhythms and the almost Herrmannesque effect of the repeating timpani motif and heavy brass dominate the CD's first half. Three terrific high-tension suspense pieces ("The Meet," "The Cabin" and "Old Friends") highlight Goldsmith's skill at creating dark rhythmic textures and recall both *Chinatown* and Bernstein's *The Grifters* in their gritty, percussive sound, while "The King Maker" positively swaggers with an imposing, jazzy machismo. Later cues settle into a more introspective mode, a little off-putting after the involving rhythms of the earlier tracks, but Goldsmith keeps the rumble of percussion present even in these quieter pieces: there's a real agenda in this work that's been missing from the composer's scores for lesser movies in the past decade. It's a great reminder that Goldsmith's talents can be put to much better uses than creating motifs for mutant gorillas and TV spaceships, enjoyable as those can be. *City Hall* offers the kind of tough, adult subject matter that brings out the best in the composer, and if the score isn't quite another *Chinatown*, it's the closest Goldsmith has come in a long time. 4 —Jeff Bond

Mr. Holland's Opus • MICHAEL KAMEN. London 452 065-2. 13 tracks - 67:41 • After Kamen's recent nightmare "With a Vengeance," this score will no doubt be welcomed by many who were delighted and intrigued by last year's lyrical and inspired *Don Juan DeMarco*. Of course, this music for the Richard Dreyfuss film in which a music professor works 30 years towards his ultimate opus, conducting his pupils in a performance of his *Symphony*, is stylistically worlds away from that score, perhaps inappropriately calling upon ideas from 1991's popular *Robin Hood* instead. A swashbuckling adventure this is not, but Kamen may have deduced that the saccharine emotion of the film would benefit from the kind of big, brassy drama of *Prince of Thieves*, with numerous melodies thrown in. This just about sums up "An American Symphony," the 8½-minute "life force for the shooting of the movie," in that Kamen had it composed before day-one of filming. Representing 30 years of Mr. Holland's work the piece starts out promisingly, stating several memorable and very "American" themes in a bold and attractive overture. Unfortunately, the whole thing (and the whole score) is then ruined as this piece descends into a swamp of cheap 'n' cheesy "orchestral rock," complete with piano, guitar, bass and drums (and full orchestra, of course), which I guess is supposed to make Mr. Holland look "cool." (This is the only part of the *Symphony* performed in the movie, and reviewers everywhere harped on it.) If Hollywood insists on producing this kind of sickly-sweet melodrama, then the good guys will have to grit their teeth and follow suit with the music, I'm afraid.

Thankfully, the rest of the score fares better—it is often touching, but never so "nice" that it becomes uncomfortable. "Mr. Holland Begins" is a fabulously dramatic and apt opening, as the rest of the music takes a more reflective tone. If anything, it's all too melodic—the 4½ minutes of "Cole's Tune," for example, becomes just too much of the same. "Rush to Hospital" and "Practice, Practice, Practice" humorously keep up the tempo, while "Rowena" and "Thank You Mr. Holland" offer two different but poignant outlooks upon Mr. Holland's contribution to music itself over the

course of his career. By the time "An American Symphony" arrives, we've already heard enough of these themes and are in no mood to hear them ruined. It's a shame. Beware of the song album which only contains the bad part of the *Symphony*, along with the requisite period tracks. 2½ —James Torniainen

Restoration • JAMES NEWTON HOWARD. Milan 73138 35707-2. 31 tracks - 61:35 • Finally we get to hear James Newton Howard's music from Michael Hoffman's delayed period comedy, *Restoration*. Unfortunately, it is not worth the expectation, although it does make for some nice, easy listening in typically undemanding Howard fashion. The score is very much how Vicki Arloff's liner notes (part of the impressive Milan package) describe it: lush modern orchestrations with authentic 17th century Baroque compositions—in effect, Howard has written pastiches of Baroque music, drawing inspiration from the work of English composer Henry Purcell. As such, he has done a good job—the triumphant brass and string orchestra of "Main Titles" evoke the same kind of inspirational quality that can be heard on the various original Purcell overtures and allegros that fill out the disc. The inclusion of these source tracks, however, draw attention to the fact that Howard is no Henry Purcell, and the majority of his score lacks the intricate detail and rich harmonic or contrapuntal texture that is evident in music from the Baroque period, while retaining the relatively simple and repetitive chord progressions, so that it starts to sound tired and dull well before its 45-minute running time expires. Howard's original themes (some he has adapted from Purcell's "If Love's a Sweet Passion") are few and far between, one sounding like a lazy version of Elman's *Black Beauty*, and do not generate much dramatic or even comedic tension. "The Fire" spends its 3:18 running time repeating an 8-chord progression over and over, simply adding more instruments each time to suggest the drama. Having said all of this, I like Howard's music in general, and there are some wonderful moments to be found here, even if they are difficult to identify amidst the 31 tracks. 3 —James Torniainen

Cry the Beloved Country • JOHN BARRY. Epic Soundtrax EK-67354. 23 tracks - 54:17 • As a lifelong fan of John Barry, I feel ambivalent about the directions he has taken since the early '80s. On the one hand, there is no denying that his unique romantic lyricism, now freed from the pop idiom of the day and exclusively for symphonic orchestra, remains highly effective. If nothing else, Barry's music endows even asinine junk like *The Specialist* or *The Scarlet Letter* with class. Never simply "incidental music," it accentuates and develops emotional dimensions, in many cases doing for the movie what lame writing or clueless direction could not. On the other hand, there was a time when Barry used to do all this and create innovative and interesting twists, as *The Lion in Winter*, *The Quiller Memorandum* and numerous others attest. Even a (deservedly) forgotten potboiler like *The Tamarind Seed* has an extended sequence in it, seven minutes or so without dialogue (Omar Sharif walking around dazedly, supposedly retrieving a top-secret Soviet document or whatever), where Barry would do something amazing with a loop of ascending notes, perhaps in 3/4 meter, just simple phrases repeated over and over, to which he would add odd instrumentation, modulate tempo and pitch, and do other subtle things, generating incredible tension out of practically nothing. (I mean it's just Omar Sharif walking around!) This is increasingly rare in recent Barry scores. Maybe it is my prejudice against '80s-style symphonic scores (I love *Body Heat* essentially because it is jazz-derived), but I would love to have some of the "edginess," the sense of danger, back in Barry's works. (Couldn't he score films like *Heat*?) Anyway, *Cry the Beloved Country*, a tale of racial reconciliation in South Africa, is ideally

Auteurs & Composers

12 Monkeys • Auteur: TERRY GILLIAM. Musician Slave: PAUL BUCKMASTER. Composers of other music in the film: Astor Piazzolla, Charles Olins, Tom Waits, Bernard Herrmann, others.

Reportedly Paul Buckmaster scored *12 Monkeys* because they couldn't find anybody else who would sit there and do whatever Terry Gilliam wanted for three months. Buckmaster is known as an orchestrator/string arranger for pop/rock acts in the '70s, what Michael Kamen (Gilliam's previously composer) used to do; but what we are seeing is not the birth of a director-composer relationship but an auteur director trying to become the author of his score as well, which has rarely worked in the past, perhaps only with selected Scorsese and Kubrick films. The magic of the best collaborations is that Alfred Hitchcock didn't have to tell Bernard Herrmann what to do—in fact he couldn't. They just saw those films the same way and Herrmann was able bring out everything Hitch intended, consciously or unconsciously. It's more than a case of a director hiring the same guy and leaving him alone, a la Franklin Schaffner and Jerry Goldsmith: it's a case of a unique filmic vision and a musical alter ego. Sam Peckinpah and Jerry Fielding, Sergio Leone and Ennio Morricone, Federico Fellini and Nino Rota—when it works, it's magic.

Unfortunately, today the best directors are either unwilling or unable to find a musical collaborator who actually will be a collaborator, not a hired hand. Terry Gilliam is a good director, a legitimate artist, but having dumped Kamen, like Kubrick, Scorsese, Allen and others he has apparently not found a musician whom he can trust. So we get *12 Monkeys*, a hodge-podge of Astor Piazzolla's "Introducción" from *Suite Punta del Este* (the recurring accordion theme), a yearning solo violin for the visions/dreams of Bruce Willis's Cole character (beautifully developed into an elegy in the ending), a lot of meandering synth and orchestra padding by Buckmaster, and a handful of pop tracks. Working to the music's advantage is the postmodern structure of the film, where time is nonlinear and the division between fiction and reality is blurred. The main characters practically re-enact *Vertigo* at the end, Kim Novak's transformation at the hands of Jimmy Stewart, unaware of what they are doing, even though they have come out of a revival movie theater showing *Vertigo*. And, in that scene (excessive to some), Bernard Herrmann's exact same cue from *Vertigo* (which made me giddy to hear in a modern movie) is underscoring their action—except the theater is by this time showing *The Birds*. Where is it coming from? Who knows, and of course to most people today who cares, because they probably haven't seen *Vertigo* and certainly haven't heard the music.

The Piazzolla piece is great fun, aptly circular itself in construction, and easily



accepted as the film's main theme, as circus monkey music, perhaps, or just for the sake of sheer weirdness. An accordion, why not? (It looks like MCA had a fight with the Piazzolla people because credit for the tune is buried in the end credits in the film and in 4-point type on the album.) Buckmaster's elegiac string writing is richly but simply evocative, a relaxing counterpoint to all the time-travel confusion; it also harks back to *La Jetée*, for no real reason, sounding French or possibly Italian, like Morricone. (*La Jetée* is the short French film by Chris Marker from the '60s on which *12 Monkeys* is based—see it! Black and white and all still photographs, it's great, with a moving score as well, by someone whose name I forget.)

Most of Buckmaster's score, however, while adequate in building suspense, seems almost deliberately bad. It was fun to hear such '70s stapes as good old-fashioned atonal piano writing, stings and brass pyramids, and it almost made sense that this collection of meandering, softened-out leftovers would underscore such a spiraling, chaotic but tightly-knit narrative. Everything is out of time, working but not quite working, just missing the mark, going through the motions with a certain panic but also a deep lethargy, desiring just to escape into the past—the score too, balancing on its mediocrity and outdated synth patches in ironic commentary to Gilliam's wild camera set-ups and production design. It fatally bogs down the album (MCAD-11392, 25 tracks - 62:13), but I don't mind. It's a good film, a rollercoaster ride but with real poignancy, full of gratuitous time-travel complexities but somehow making more sense than most of its brethren. (How come all movies involving someone coming back from the apocalyptic future have said person with a glowing red eye in the poster?)

Lastly, about the songs, heard mostly on Madeleine Stowe's car radio, there are some classics like Fats Domino doing "Blueberry Hill" and Louis Armstrong on "What a Wonderful World" (Gilliam must have seen *Good Morning, Vietnam*). I just wish I lived in an area where every radio station I randomly selected was playing oldies like this. —Lukas K.

Heat • Auteur: MICHAEL MANN. Musician Slave: ELLIOT GOLDENTHAL. Various composers/performers in Michael Mann's record collection: Passengers



Terry Rypdal & The Chasers, Michael Brook, Moby, Lisa Gerrard, Brian Eno, Einstürzende Neubauten.

Michael Mann's newest cops and robbers flick has been cited by many as a revisionist working of a tired genre. This brings up an interesting question, however: what should the music sound like? Surprisingly, the score to *Heat* is almost exactly like the music for Mann's other films, i.e. lots of atmosphere achieved by ambient synth textures instead of traditional melody and harmony. In the past, the director has employed the likes of Tangerine Dream and Jan Hammer to achieve this effect (done very well in *Thief*). However, when I read that Elliot Goldenthal was providing the underscore for Mann's newest crime epic I assumed, or perhaps expected, to hear what Elliot does best which is usually post-modernist orchestral music. Wrong.

Furthermore, as surprising as it was to find Goldenthal working almost entirely electronically in the film, it was even more surprising to see in the end credits, and later on the album, that the majority of the music is not even by him. As most of it nevertheless sounds the same, it is difficult to describe what was by whom (see list of artists above)—I can point out that one the most effective cues, the bank heist percussion loop, was by Brian Eno. Overall, however, this is a case where the movie's score really is by Michael Mann—between his use of the Tangerine Dream-type tracks he had previously employed, to the mock-Dream style he's gotten out of Goldenthal, it's Mann's trademark "sound" that's on display. While there is more breadth to the collection of cuts this time out, with the use of both old and new music forms (such as medieval free song and Gregorian-type chanting), the dominant voice is still electronic. It's not the pumped up neon synth tones that defined *Miami Vice*, nor is there really any emphasis on rhythm; the tempo comes from Mann's impeccable pacing (this is the only three-hour film which left me wanting more). The synths in *Heat* gurgle and



pulsate, sampled distortion guitars fade in and out like the characters do, and hollow pads give way to solo acoustic instruments underneath. With Goldenthal's skill added to the mix, sound in its elemental form has been used to create an unusually effective and organic electronic score.

The reason why *Heat* is so successful as a film is due to the neo-realism found in both the direction and the performances. There aren't any overdone Hollywood moments. When cars are riddled with bullets, they don't explode in glorious Kodak color, they simply creak and groan in acknowledgment of the punishment they're receiving. In fact, all of the pivotal action scenes go unscored, a wise move since the machine guns are incredibly loud (the sound and use of it was brilliant) and the inclusion of music would take away from the gritty edge.

I applaud Mann and/or Goldenthal for keeping the score at a purely functional level which, for most of the film, means understated. Both primary characters (De Niro and Pacino) are sullen and withdrawn and the music never betrays them; it too remains subtle. Even when a big dramatic moment occurs and the orchestra enters, it's done with restraint to avoid the Hollywood syrup effect. The change from synthesizer to acoustic instruments also provides a contrast that has never been present in any of the other scores to Mann's projects (*Last of the Mohicans* excepted, which was completely different subject matter).

If I have any beef with the music to *Heat*, it is that its unerring faithfulness to the movie does not make for a particularly interesting soundtrack album (Warner Bros. 9 46144-2, 21 tracks - 74:30). The tracks run together into one big wash of repetitive, electronic textures. But I do commend Mann for having a vision to his music, and Goldenthal for continuing to be eclectic in his choice of films and his approach toward scoring them; Hollywood needs more composers like him. —David Coscina

suited to Barry's current style; it is a no-nonsense feel-good film that for a change deserves all the emotional power and dignity he brings. The patented Barry maneuvers are present: an exquisite strings-and-brass main theme, accentuated by piccolo and other woodwinds; shorter secondary themes, illustrating the hope and anger of the protagonists, a Zulu minister (James Earl Jones) and a white landowner (Richard Harris); plus brooding low brass for the psychological and moral torments the minister undergoes. Barry keeps it quiet and avoids "inspirational" clichés for the climax, in which the Jones and Harris characters break the ice

and haltingly engage in conversation. The viewers in the theater where I saw the movie were completely floored, squeezing their eyeballs dry. It is just so devilishly effective when Barry's music, gentle and soulful, is allowed to work in conjunction with a set-up that is capable of wringing out desired emotional responses, as in this case. All in all, a boon to Barry fans, though unlikely to change the opinions of the skeptics who find him "slow and boring." The CD also contains several South African source cues, rather redundant except for a nice rendition of "Amazing Grace" by Ladysmith Black Mambazo. 3 1/2

—Kyū Hyun Kim

Carrington • MICHAEL NYMAN. Argo 444 873-2. 19 tracks - 67:14 • Christopher Hampton's film is about free love, which, like free lunch, turns out to be an illusion. Dora Carrington (Emma Thompson) was a talented but unstable English painter who was associated with the Bloomsbury set and had several relationships in and around it, including a tortuously platonic one with gay writer Lytton Strachey (Jonathan Pryce), one of its central figures. *Carrington* is a little let-down by Nyman's characteristic minimalist writing, which seems inappropriate for the lush physical and spiritual decadence depicted by the film, although I suppose one

could argue otherwise, since the main character's romantic and sexual repetitions are what doomed her. The strings of the Michael Nyman Band doggedly saw up and down scales throughout the score, and the effect is as homely as Carrington's actual paintings, but not as naively charming. At the director's request, some of this music was adapted from Nyman's Third String Quartet—an example of good music used badly. In fact, there are one or two scenes in *Carrington* that are scored so ineptly they momentarily reduce the film from an involving morality play to a weepy dime-store romance novel. The film's best music isn't by Nyman at all, but by Franz Schubert, that 19th-century precursor of modern minimalism. The pathos-filled rapture of the slow movement from his String Quintet in C provides an apt accompaniment for Carrington's emotional fragmentation, and the film is at its most moving when words fail it; the combination of late Schubert with late Dora Carrington creates an unforgettable powerlessness and despair. Juxtaposing Schubert and Nyman does the latter composer no favors; God forbid that the people who don't stay for end credits should think that Nyman wrote Schubert's Quintet. (Similarly, Universal deserves a big slap on the face for advertising Paul Buckmaster as the composer for *12 Monkeys* when Astor Piazzolla should have had his name in the ads too—or even instead. Does that fact that Piazzolla is dead have anything to do with that omission?)

Nyman's Greenaway scores were interesting, and he reached a pinnacle with *The Piano*, but recent work, such as this film and *Six Days, Six Nights* finds him too content with the same old minimalist groove. His score for *Carrington* is only intermittently interesting enough to stand on its own. Argo's inclusion of the 15-minute Schubert movement (in an overheated performance by the Amadeus Quartet and double bassist Robert Cohen) was thoughtful, but it only emphasizes the relative poverty of Nyman's invention. **2½** —Raymond Tuttle

Cutthroat Island • JOHN DEBNEY. nu.milenia 0009-4 (U.K. edition on Silva Screen). 19 tracks - 70:25 • This was for 1995 what *StarGate* was for 1994. That is, it's a big orchestral score that most people will love, mainly for that reason. Collectors were upset when *StarGate*'s composer, David Arnold, left the film before writing a score, but Debney has come up with music that is just as good as anything Arnold would have done. In the style of Korngold, Williams, and a few others, this is powerful, loud and in-your-face. It's not hard to hear the influences; the orchestration is similar to that of the aforementioned *StarGate*, as well as *Waterworld*, as are some of the rhythms. Debney was surely influenced by some Golden Age scores as well, as he dedicates the score to "Messers. Rózsa, Korngold, Steiner and Newman, and to all that have sailed the high seas." The London Symphony Orchestra performs with its usual virtuosity; also featured is the London Voices Choir, though they only appear in a few tracks and just sing on top of what's already going on. There are only two distinct themes: the main one, a rousing, brass-heavy tune that recurs frequently; and the love theme, heard in several cues (mainly "Discovering the Treasure" and "First Kiss"), which sounds like a theme from *StarGate*. I say this even though *StarGate* was supposedly nowhere on the temp track. The CD runs 70 minutes, but it never loses your attention. With *Cutthroat Island*, Debney shows his ability to compose large-scale orchestral works; he is slowly, but surely, becoming one of the new "mainstream" composers in Hollywood. **4** —Jason Foster

Will the real John Debney please stand up? For some reason, Debney has enjoyed a growing reputation among film-music buyers (possibly because so many of his scores have been issued as limited-edition promos that have a built-in must-have-even-if-it's-crap factor), but his appeal has thus far eluded me. How people who decry Patrick Doyle and David Arnold as hacks can find so much to shout about in Debney's efforts remains one of film-music criticism's greatest mysteries. *seaQuest DSV* was little more than a second-rate rip-off of Horner's *Star Trek* scores with a first-rate orchestra, while works like *Hocus Pocus* managed to sound more like Horner than Horner, yet somehow he has become the most hideously overrated of the new kids on the block, especially, astonishingly enough, among Horner's most vociferous critics.

True, we live in an age where composers are told to copy successful scores to within an inch of plagiarism, but you would have thought that by this stage in his career Debney would have managed to inject a little something of his own into his scores. *Cutthroat* more

than most. Pirates have always been fertile ground for composers—Korngold's *Sea Hawk* and *Captain Blood*, Addison's *Swashbuckler* and *The Scarlet Buccaneer*, Sarde's *Pirates*—but rather than grow his own, Debney has chosen to pilfer from what has gone before: homage may be the description the composer would prefer, but another word springs more readily to mind...

This may be his most enjoyable score to date, but it's still blindingly clear that Debney has no voice of his own. Rarely has a finished score made it so obvious what the film's temp track was. Following it is almost like a football [soccer] game: Horner's got the ball—Williams tackles—passes to Silvestri—back to Horner—Korngold tries to intercept, but he's just too slow for this game—Elfmans conspicuous by his absence, Steiner in the wings, not getting too much of a look-in (this really is all the new boys' show)—oh, and a surprise move by Holst there, but not so surprising as the one by David Arnold of all players, who was originally going to be captain on this particular game but got substituted at the last minute—over to Goldsmith—Williams making a last minute surge past Rota with a not-so-surprising attack by Broughton, but it's back to Horner again...

Highly touted, with talk of Oscar nomination that probably owes more to aggressive marketing from Debney's agency than merit or originality, no matter how hard his supporters may push, it'll take more than this to propel him to the A-list. Why pay A-list prices for a Horner clone when for the same price you can get the real thing? True, this is less blatant carbon-copy scoring than Cynthia Millar's more-Bernstein-than-Bernstein *Three Wishes* (if only because Debney casts his net wider), and it is a fun score, but it's not a genuinely satisfying one. Debney makes the most of his substantial orchestra and choir, but it's all so familiar that while it may sweep you along it's never that memorable. It's junk-food scoring: all the good noisy bits from better composers' scores but with none of the intelligent construction or uniformity of intent that makes them so good. You may get a quick rush from the odd orchestral flourish, but you're still hungry for something more substantial afterwards.

I couldn't help but be reminded of the line advertising Murphy Beds in *Silent Movie*—"Hours of enjoyment for the unsophisticated"—and of the painting that graces the lounge of every bed and breakfast in Great Britain. Debney is (at least as yet) no unique artist, more the blue-faced Spanish lady of film scoring: a talented pasticheur—particularly of James Horner—but still a dime-a-dozen reproduction. **2** —Trevor Williams

Balto • JAMES HORNER. MCA MCAD-11388, 13 tracks - 53:38 • Hot on the heels of *Jumanji* comes *Balto*, more of James Horner's kiddie music which is proving to be some of his best work in recent memory. Although shamelessly sentimental and gooeey (Hornerphobes will hate it instantly), it has a lot going for it. The themes, especially in "Main Titles," are exquisite and with rich orchestration by Steve Branson and Don Davis; they represent some of the most sincere notes that Horner has written in a while. There is a strange kind of nobility to this music which makes it worth paying more attention to, despite the fact that it comes from an animated feature (a genre I've never taken seriously). The fast-paced sleigh bells and active brass of "Balto's Story Unfolds" and "The Dogged Race" provide moments of light relief, contrasting well with the more sinister and adventure-oriented parts such as "Grizzly Bear." The love theme for Jenna is corny, but as performed by solo oboe and strings it is very beautiful—in the same track, "Telegraphing the News" is clever in its use of minimalist woodwind and brass to create a morse-code effect (good idea, no?). The score ends with two more noble cues, "Heritage of the Wolf" and "Balto Brings the Medicine!" which wrap up the melodic ideas in a rousing climax, while the Steve Winwood song that follows is so bad it's not even worth naming (avoid the "long version" at all costs). *Balto* emerges as really good film music, if you're in the right kind of mood. **3** —James Torniainen

Now and Then • CLIFF EIDELMAN. Varese Sarabande VSD-5675. 14 tracks - 33:48 • With his rather unsubtle score to the female buddy pic *Now and Then*, Cliff Eidelman has produced his token entry into *Forrest Gump* territory. Listening to the opening of the CD, you'd be forgiven for failing to tell the difference between the two, and then where Silvestri's theme for *Gump* was arguably restrained and understated, Eidelman's becomes incredibly sickly-sweet, so that by its third statement in track 4, always scored for "emotion-

al" clarinet and strings with piano, it is nauseating. This is obviously the score's biggest weakness in that any emotion or sensitivity that it tries to create seems only contrived and heavy-handed, a shame because there are some effective moments which deserved to be placed in a better context. The melancholy solo piano in "Remembrance" and "Sam's Dad Leaves" is far more evocative and palatable than the all-out strings mush and in-your-face sentimentality of "It's a Girl" or "Rest in Peace Johnny." In the same way, the mystical value of the tremolando strings and minimal piano motif in "Spirits Are Here" is completely ruined by other failed attempts at Thomas Newman-inspired devices, such as the simplistic caper music of "Secret Meeting." Elsewhere, those same criticisms versus commendations can be found, which makes for a frustrating score in that it's so close to being so much better than it is. This is my first Eidelman CD—I've always read how good he is at doing short and delicately sweet scores that you wish could go on longer. This isn't one of them. I think I'll return *Now and Then* and get one that hopefully is instead. **2** —James Torniainen

Treasure Island: The Adventure Begins • CHRISTOPHER L. STONE. No label or number (promotional). 15 tracks - 41:51 • The second promo release from the talented Christopher Stone (following the hard-to-get *Tale Spin*), for an unreleased 1994 version of Robert Louis Stevenson's classic adventure tale produced and written by *Hook* screenwriter James V. Hart, is a sheer delight. Like *Tale Spin* (a 1990 Disney animated TV series), *Treasure Island* is a rousing, brassy ode to Korngold's classic '30s swashbucklers. Opening with a delightful fandango is track one, "Buccaneer Bay." Other exciting action cues include "Black Dog Fights Robbie" and the climactic, aptly titled "Big Finale," with virtuoso performances from horns, backed with elaborate string arrangements. The quieter cues ("Robbie's Map," "Long John's Entrance") feature intricate orchestrations, with delicate harp glissandos, light female choir and pizzicato strings adding layers of fun and adventurous spirit. Packaging is slim but good, with a few stamp-sized photos from the movie and a larger one with Stone conducting the Pro Arte Orchestra of London (incidentally, the word "promo" is nowhere on the CD). Hopefully, the upcoming *Stupids* will expose more film-music buffs to Stone's energetic material. **4** —Robert Knaus

Dead Man Walking • VARIOUS. Columbia CK 67522. 12 tracks - 46:17 • With only four of the 12 songs on this disc in the film, *Dead Man Walking* may not be a great example of an "Original Soundtrack," but it is a very good (and listenable) album. Unlike some cheap albums where the music is supposedly "inspired" by the film (see *Speed*, *Dick Tracy*), Tim and David Robbins have assembled a wonderful array of talent (Bruce Springsteen, Johnny Cash, Lyle Lovett, to name a few) who can actually meet that credit—the filmmakers sent a video of their movie-in-progress to the artists, who were "inspired" to write these songs on spec. From gravel-voiced Tom Waits's painful "The Fall of Troy" to the duets by Eddie Vedder and Nusrat Fateh Ali Khan (which work well), there is a musical and thematic unity—a sort of fusion between American folk and world music. Director Tim Robbins supplies good liner notes, and those funky clear CD trays are always a plus. **3½** —Jeff Szpirglas

The Last Starfighter (1984) • CRAIG SAFAN. Intrada MAF 7066. 11 tracks - 48:40 • Here's another reissue that reminds us just how great we had it in the early '80s, when jumbo orchestral scores were in and instruments were actually allowed to play notes... several, in fact. In this CD's liner notes Craig Safan recalls *The Last Starfighter* as one of the best moments of his film career, and I couldn't agree more: this is a kick-ass space opera romp that blows away recent efforts in the genre like David Arnold's heady but shapeless *StarGate*. Safan lists his influences on the score as Holst, Hanson, Williams and Sibelius, but to me this sounds like vintage Elmer Bernstein with its brash, dynamic repeating brass figures and crisp instrumental performances. The action cues recall some of Bernstein's staccato, low brass-punctuated western gunfights, while the rich, martial primary theme could be a sunnier *Ten Commandments*. "I decided that melody was everything," Safan recalls. What are you, crazy? Safan's motifs dig so hard into the action and dialogue of *The Last Starfighter* that they'd never make the final sound edit on a '90s blockbuster, but for Nick Castle's warm, cartoony space opera they're perfect, giving a real kick

in the behind to what would have been a slightly limp comic parable without them. Intrada's expanded album jettisons the earlier release's pop tracks and restores some hard-hitting action pieces, particularly the wild "Centauri Dies," an aggressive attack of hammering, complex brass and Goldsmith-style percussion, and the brutal "Beta's Sacrifice"; but there's also the reflective sentiment of "Alex Dreams" as well as the complete end title music. The clearer recording pushes some electronic effects to the forefront that seem better relegated to the background, particularly in "Death Blossom," but overall Safan's hard-hitting command of the orchestra is laudable, and the final setting of his winning title melody against long, building arpeggios in woodwinds and brass makes "Into the Starscape" rival John Williams's finale to *E.T.* as an exercise in emotional manipulation. I don't know whether to wish Safan was doing movies today or be thankful that he's not, for his sake. 4

-Jeff Bond

The Utilizer • DENNIS MCCARTHY. Intrada MAF-7067. 11 tracks - 27:32 • Dennis McCarthy's score to the modest Sci-Fi Channel adaptation of a Robert Shekley story is loads more entertaining than his *Star Trek: The Next Generation* and DS9 music, but still falls prey to the modern plague of droning key changes and spacey, new-age orchestral textures that make everything sound like something that should be played to relax patients before surgery. *The Utilizer* is more uptempo and rhythmic than McCarthy's *Trek* work, with contemporary touches like some laid-back jazz saxophone and guitar riffs worked into the undulating woodwind and synth textures. It's a prime illustration of the approach to a lot of modern TV science fiction, which is more content to say "Hm... isn't that interesting?" with its images and music than its '60s and '70s predecessors, which were usually assaulting the viewer with an attitude more along the lines of "Holy Bejesus, look out!" With its half-hour of nonthreatening music in catchy world-music styles, *The Utilizer* makes for good easy-listening and McCarthy achieves a certain lyricism with some of his happily meandering trumpet solos. I just wish he would reach out and grab me by the throat once in a while. 3

-Jeff Bond

Castle Freak • RICHARD BAND. Intrada MAF-7065. 10 tracks - 42:04 • A career of collaborating with Stuart Gordon on films like *Reanimator*, *From Beyond* and *Castle Freak* hasn't exactly made a household name of Richard Band. This is one composer who seems perfectly happy to spend his days toiling for Full Moon Entertainment, writing music for scenes of gross mutilation, cannibalism and other mirthful activities. Band hasn't developed a style over the past ten years so much as a technique, one that involves a heavy dose of Bartók-cum-Goldsmith orchestral moodiness and atmospheric atonality that often brings a more sophisticated, old-fashioned horror movie sound than a lot of these cheap shockers deserve. *Castle Freak's* European setting lets Band indulge in even more classical pastiche than usual, with the same sort of gritty, Stravinsky-esque string quartet writing that Goldsmith brought to *Twilight Zone: The Movie* and *Legend* showing up in Band's main title. When he's not sawing up agitated string passages, Band conjures up a subdued, impressionistic melancholia that evokes the warmer moments of Goldsmith's *Legend* score, as well as some of the atmospheric low flutes and high-tension strings of *Alien*. To Band's credit, *Castle Freak* never comes off as a rip-off of these works, sketching out its own distinctive tonal language while its orchestral textures hint at the layouts of other scores. Since the market for mainstream horror movies barely exists anymore, the niche of direct-to-video fantasies from Full Moon represents one of the few venues in which a composer like Band can still flail about with dissonances, lurking strings and snarling trombones in classic horror-movie style. And since Goldsmith and Danny Elfman abandoned this style of writing years ago, Band has this turf staked out all to himself. Maybe his career track isn't such a bad idea after all. 3

-Jeff Bond

La Donna Invisibile (1969) • ENNIO MORRICONE. Point PRCD 116. 10 tracks - 45:37 • Thanks to the efforts of Gianni Dell'Orso and Claudio Fuiano, this Morricone romantic-drama score has been officially released for the first time in a complete form. The music is easygoing and pleasant, blending pop sounds with erotic overtones (generally provided by Edda Dell'Orso's amazing voice; yes, Gianni Dell'Orso is from the same family). It's not unlike the classic *Metti una sera a cena* from this era, although the rock and

roll is limited to just one track ("La Moda") and is appropriately psychedelic thanks to the electric keyboards. The music mixes two primary themes; perhaps the first one's best rendition can be heard on "Alla Serenita," a mid-tempo variation featuring Edda's voice. The second theme is first heard in "Ritratto d'autore" and is hypnotic in its repetition and simplicity. One of the best known cuts is "In un sogno il sogno," the most erotic flavored composition, and it seems to have been partly improvised as they went along. *La Donna invisibile* is no heavyweight score; the music was written to suit the film and there are no jarring suspense cues. The majority of Morricone fans consider the years 1968-72 to be his "Golden Period" (although I prefer the 1964-68 era) and *La Donna invisibile* fits in nicely. The disc's sound is clear and vivid. No liner notes, unfortunately. 4

-Gary Radovich

L'Enfant des loups • SERGE FRANKLIN. Hortensia CD CH 705. 18 tracks - 49:25 • This is an outstanding symphonic score with broad chorus done in 1990 for a French TV film directed by Philippe Monnier and based on a novel by Régine Desforges. The overall feel is dark and mystical, in accordance with the plot set in the middle ages: a little girl raised by wolves is taken in by nuns; she nevertheless remains in communication with the beasts in order to protect people.

Holiness and the supernatural are present here. Contrary to James Horner in *The Name of the Rose*, Franklin totally avoided the Gregorian style in favor of the incantatory "Carmina Burana" approach as popularized by Carl Orff (and all the directors who have used it in their films). If the instrumentation is classical, the spirit is medieval. Breathtaking ethereal themes for soprano voice, flute, woodwinds and violins and interwoven with stormy brass and percussion. *L'Enfant des loups* sometimes recalls *Red Sonja* by Ennio Morricone, but better. It is too bad Serge Franklin has not worked more often on huge TV productions like this one and for the big screen; his talent deserves international recognition. 4

-Clément Fontaine

Meet Me in St. Louis. Rhino/Turner R2 71958. 22 tracks - 57:55 • **Ziegfeld Follies**. MGM/Turner 305124. 14 tracks - 71:07 • Some of the least recognized musicians to work in Hollywood's peak studio era were the composers/arrangers who (relatively anonymously) supplied the arrangements, continuity, and background underscoring for some of the world's most famous films, the MGM musicals. They took a back seat to the songwriters who provided the vocal scores (and hits), but their behind-the-scenes contributions added immeasurably to the total sound, ambience, and impact of these durable classics. Though they were mostly responsible for enhancing the work of MGM's many tunesmiths, musicians like Roger Edens (a key member of the famous Arthur Freed production unit and an accomplished song composer himself), Conrad Salinger, Lennie Hayton, Adolph Deutsch, and other members of the vast MGM music department also created a unique body of underscoring which is only now getting recognition and exposure in the form of original soundtrack recordings.

MGM soundtracks have been endlessly recycled, from early albums (mostly edited versions of the vocal numbers) which first appeared on 78 and LP, and were later transferred to CD on a series of now-deleted MCA discs, to the semi-recent CBS and Sony Music Special Products CD series which remastered these scores directly from the soundtracks (dialogue, sound effects and all). So, it's hard to imagine anything new and innovative materializing, but the current Rhino/Turner releases are exactly that. The recent *North by Northwest* was a fine example of the Rhino treatment of a classic orchestral score, but *Meet Me in St. Louis* and *Ziegfeld Follies* show how this same completist approach serves the classic film musical as well. *St. Louis* is a particularly valuable record of the peak mid-1940s MGM musical. Previously unreleased as an original soundtrack—there was a Decca 78 cover album of the songs—this release features both the complete vocal score as well as a good selection of the film's equally fine underscoring. Indeed, 12 of the CD's 22 tracks are purely orchestral cues, mostly by Edens and Salinger, wonderful examples of the MGM technique of fluidly fusing song melodies with original underscoring. Cues such as the Edens/Salinger "All Hallow's Eve" and Salinger's "The Most Horrible One" (for the Halloween sequence) are purely original, while "Saying Goodnight," the beautiful cue from the lovely sequence in which Judy Garland and Tom Drake move through the house turning off the gaslights, merges impression-

istic underscoring with expressive hints of the Blane/Martin song, "The Boy Next Store"; all are key examples of vivid cinematic mood and atmosphere. Cues such as "Winter in St. Louis" and the transition from the "Main Title" are also fine and lesser-known Hollywood Americana, and all of the above are previously unavailable examples of the legendary MGM orchestral sound. Both songs and underscore cues have been remastered in excellent stereo sound from the original studio multi-track recordings (as was NxNW). Though *Ziegfeld Follies* is more geared to vocal numbers (including some outtakes), MGM's lush orchestrations are still well in evidence, particularly on numbers such as the instrumental "Limehouse Blues" excerpt, and the "Main Title" and opening spectacular, "Here's to the Girls," both scored by Edens. Musicals like these and scores such as NxNW get the quality, definitive treatment they deserve on these exemplary Rhino/Turner MGM releases, and I for one eagerly anticipate ensuing releases. (How about the never recorded *On the Town* with Leonard Bernstein's orchestral ballet music, and Cole Porter's *The Pirate* with its wonderful underscoring?) Too bad Fox and other studios can't seem to get it together to follow Turner's sterling example. *St. Louis*: 5. *Follies*: 3½

-Ross Carr

A Colchester Symphony • JOHN SCOTT. Colches-ter Borough Council CBC CD 001. 5 tracks - 66:30 • This is not a soundtrack but a symphony by noted film composer John Scott based on the history of Britain's oldest recorded town, Colchester in Essex. It is a long and elaborate musical story comprised of five tableaux taking Colchester from creation of the soil on which it now stands through the excitement and optimism of the 1990s. Although Scott's style is in evidence, with such a broad platform his ideas are able to develop in a more complex and creative manner than would be associated with a film. The first of the tableaux, "Before Camulodunum," is also the longest at 17 minutes. Here the motif that will be associated with Colchester throughout the entire piece is introduced beneath an eerie range of floating sounds and textures and the primordial wilderness flows and merges into the ground on which the town will eventually stand. Towards its end the section, while still mysterious, becomes strong and processional as it turns to the sacred rituals of the early Druids. Piano, saxophone and percussion strip away from the orchestra to evoke the strong moods of this part of history. The second tableau depicts the invading Roman armies with a powerful, brassy march introduced by hammering timpani—not the guts and glory of Miklós Rózsa or Alfred Newman, but one with an undercurrent of terror and oppression. The Roman thirst for conquest was matched only by their thirst to construct, and the building of the great Temple of Claudius adds an air of industrious optimism through the brass and piccolo, culminating in a mighty orchestral surge of proud achievement. The next section sees the Romans defeated by the armies of the legendary Boudica, Queen of the Iceni. The tentative gathering of the forces gives way to the excitement of battle and the glory of victory as the orchestra rages in symphonic depiction of the carnage. War also intrudes upon the penultimate tableau, as Colchester is engulfed in the ravages of the English Civil War, with the composer finding little glory in the tragedy of countrymen fighting their kin. The melancholy of the piece becomes overwhelming, with a violin becoming the voice of the treachery and suffering, marking one of Colchester's less proud moments. The concluding tableau brings us to the present, with the theme woven in variations through the first four aired fully and vibrantly. The music dashes and whirls like the populous of the modern town enjoying the success of prosperity, with a clever inclusion of the chiming of a clock and children's nursery rhyme to hint at two of the various facets of Colchester's history not uncovered elsewhere.

Performance by the youthful Colchester Institute Symphony Orchestra conducted by Christopher Phelps is superb, and the sound is clear and sharp. The booklet is opulent and well annotated by David Wishart. The CD can be mailed ordered for £7.99 (+£1.50 postage, more from abroad) from Colchester Borough Council's Tourist Information Centre, 1 Queen Street, Colchester, Essex CO1 2PG, England; ph: 01206-282920. This is a stunning departure for one of the great talents of film music. His symphony for the town of Hartlepool is scheduled for an April 1996 premiere, and given a history of Viking invasions, piracy, industrialization, religion and modern warfare, it should be quite spectacular! 5

-Gary Kester



Lukas's Clichéd Review Fragments:

Koch's new recording of *El Cid* (3-7340-2 H1, 15 tracks - 65:58) is magnificent. It's a thrilling MIKLÓS RÓZSA historical-epic score in a sparkling new digital recording by James Sedares and the New Zealand Symphony Orchestra. Rózsas was unmatched in this genre and his music has a fluidity and melodicism greater than any of his contemporaries; truly a "symphonic" score in that it is a symphony for a film, not just a collection of moods or hits. Not being familiar with the 15,000 prior recordings of *El Cid* I don't know if the room reverb will be to everyone's liking, but it's great for me. The packaging is elaborate with an essay on the film and score by Allen Cohen, and plenty of pictures of Charlton Heston and Sophia Loren, some digitized right off a TV screen. 4½

Also for RÓZSA fans, if hardly as flashy, is *Film Music for Piano*, Vol. 2 (Intrada 7064D, 13 tracks - 52:04)—themes from *Lydia*, *So Proudly We Hail*, *The Woman of the Town*, *The Red House*, *Desert Fury*, *The Bribe*, *East Side*, *West Side*, *The Seventh Sin* and *Beau Brummel* performed by Daniel Robbins. As with the first volume, my favorite moments are the darker nocturnes, but all are identifiable as Rózsas. His rich chordal structures translate well to piano, although naturally it's a different listening experience without the orchestral color. Also included are three short pieces of cocktail lounge music Rózsas wrote under a pseudonym to pay the rent in 1935 in Paris—an interesting curiosity. Liner notes by Tony Thomas are excellent, and Robbins (who reconstructed *Ivanhoe* and *Julius Caesar* for Intrada's albums last year) deserves praise for his fine arrangements and performances. 3

Another new recording of a highly regarded score is *The Quiet Man* (Scannan Film Classics SFC 1501, 16 tracks - 46:26) by VICTOR YOUNG, a lush, lilting Irish score for the 1952 John Ford/John Wayne classic. Folk melodies are all over the place, worked into love themes, bawling jigs and practically everything else, providing a romanticized, almost fairy-tale feel, but with a symphonic Hollywood scope. The recording was made, appropriately, with the Dublin Screen Orchestra conducted by Kenneth Alwyn; producer Joe Doherty's liner notes provide historical background. U.K. distribution is by Silva Screen. 4

The Last Starfighter by CRAIG SAFAN is among the best of the post-*Star Wars* symphonic sci-fi scores, so it's great for it finally to get a proper album (Intrada MAF 7066, 11 tracks - 48:40). The sound is spectacular, the end titles are in, the bad songs are out. The old Label X album always seemed a tease with only 25 minutes of score—you were sure the rest of it was just as good, and it turns out it is, although it perhaps inevitably starts to fold back into itself at its new running time. I'm not a fan of this film and always found 1983-84 the time when the sci-fi blockbusters and their music showed their true, fatally derivative colors—*Return of the Jedi*, *Indy II*, *Superman III* and *Star Trek III* are competent scores, but more imitating their film-series predecessors than the original classical sources. (The only alternative seemed to be synth scores which were fatally limited by the palette—*Starman*, 2010—or whatever *Dune* is.) Anyway, Safan took the John Williams approach literally, but musically used his own voice, and it's worth hearing. 4

I liked JOHN BARRY'S *Across the Sea of Time* but *Cry the Beloved Country* (Epic Soundtrax EK 67354, 23 tracks - 54:19), like *The Scarlet Letter*, is harder to wade through. The magic of Barry's themes has always been the way the melodic lines would have unusual and interesting contours, but would be fit like a glove by the chord changes. It rises and falls and, ah, the rich brass and string sonorities are just perfect for each mo-

ment, voiced fairly openly but in registers and instruments hard to identify as anything other than a pure, relaxed deep-gut feeling. Alas, his chord changes are now so familiar, the magic depends on new melodies (and even then it can fall flat)—and what sinks the bulk of an album like *Cry the Beloved Country* are the long passages where Barry seems content merely to noodle within his chord changes, and not write a longform melody around them. Dramatically it's tried and true, but one does long for a change of instrumentation or anything to break the drudgery—the non-Barry source tracks leap out like electric charges. Also perplexing is Barry's total re-use of his theme from *Zulu* from over 30 years ago, in slow, reflective style—a comment on the effects of British colonialism in South Africa, perhaps? Surely one does not forget having written the theme to *Zulu*, so I'd love to know why he did this. Just as Barry dedicated his *Across the Sea of Time* record to his new son, which seemed novel and touching, he dedicates this one to Nelson Mandela; the mind spins with future dedication possibilities. 3

My opinion of JOHN WILLIAMS'S *Nixon* (Illusion/Hollywood HI-62043 2, 13 tracks - 47:23) was deep-sixed by the overlength, pomposity, and childish mixed-media of Oliver Stone's turkey. Not even the acting was good, and certain scenes were embarrassing for the audacity of their fiction and the MTV bullshit of their editing. It's a solid album, kind of *Born on the Fourth of a Bad-Guy JFK*, held together by familiar Williams-isms and its uniformly uncomfortable documentary approach. Sometimes it's a bloated (ironic?) counterpoint to Nixon growing up or the office of the Presidency; at other times it's a more effective musical realization of Nixon's Jekyll-and-Hyde inner self, with a piano unraveling away into discord in the background. It's bold, at least, but a lesser effort from both director and composer. The "enhanced CD" computer files are neat, with filmed interviews of Williams and Stone, but I just don't get the whole CD-ROM thing; the scope of the encoded information seems incredible, but each option you click on fizzles out into tedium. It's like a book, but one where turning pages is a pain in the ass—just do liner notes instead. When Nixon died, my dad said his only regret was that he didn't hang around in a coma a little while longer. 3

Broken Arrow was hideous, a "fun" collection of explosions, cardboard characters, ludicrous dialogue and videogame situations. Never before has the technology existed to depict so explicitly the fantastic fireballs, car chases and whizzing aircraft of a movie as preposterous as this. True, there is a suspension of disbelief in any action film, but when the laws of the physical universe are this irrelevant (people fighting and never getting hurt, walking away from ground-zero explosions), it is reduced to arbitrary spectacle—"just an action film, but John Travolta was good," as people said. But that people seem incapable of distinguishing between the "reality" of the spectacle and the reality of the situations is horrifying. Good action movies are always absurd, but depend on some sort of consistency and grounding in reality—which is what made *Speed* work, we can relate to people on a bus. But this movie derails from the start—a sprawling mess in the crashingly boring setting of the wide-open Southwest. You're seeing fistfights, guns, lacerations, road-kills, fireballs, and more than a fair share of exploding helicopters—but there's no connection to it. You're just waiting for the next impale-ment, and when it comes, it's almost clinical.

If all people want to see are explosions, all they want to hear are the obnoxious drums, whooshes and pitter-patters of HANS ZIMMER. Just as the visuals have been stripped of ideas, narrative or characters, Zimmer's music discards everything except volume, or more accurately everything except *density*. It's banging away, as if more drums will be more exciting (the same

movie-logic that leads us to believe a heist of \$250 billion is better than one for \$100,000), and throwing on idiotic colors (the spaghetti western farts, the choir), which are used merely for their *sounds*, not anything compositional, parasitic upon anything that should fall into Zimmer's computers. And if and when it's not doing this, piling on sheer noise, it's following the images along with painful art-rock melodies, the kind that were novel on *Rain Man* but are now non-affective, mere screen muzak. With a movie already as non sequitur and stretched thin as *Broken Arrow*, Zimmer's score adds just another layer of irritation, lacking the qualities that could put some dramatic shape or weight into the narrative—*anything* that could connect two shots with something besides the binary more-busy/less-busy. Instead, yuk yuk, he's quoting spaghetti westerns, and badly at that. The album (Milan 35744-2, 8 tracks - 59:15) is pure-and-simple unlistenable. 1½

I also hated *From Dusk Till Dawn*—a sadistic hostage movie in its first half and bad *Evil Dead* knock-off in its second, playing like something a clerk at a video store would write. Quentin Tarantino can't act, Robert Rodriguez apparently can't direct, and both think they are clever for being self-referential—after each has made what, two movies? It plays like a parody, but it's also serious, incoherent beyond belief, neither part helping the other. The only funny bits involved Cheech Marin and Fred Williamson, getting laughs by spoofing previous roles. To think that Rodriguez and Tarantino, two allegedly promising young filmmakers, would finally get the clout and money to make what they wanted, and made this stupid piece of shit—it just exposes them as hack adolescents who only know what they've seen on TV. The album (Epic Soundtrax EK 67523, 17 tracks - 48:59) is a collection of *Desperado*-style rock acts (mostly Mexican) with two cuts of GRAEME FEEVELL'S "operatic" vampire-slaying music (the rest of his score was invisible, this stuff is terrible), plus some dialogue snippets, including two by Cheech Marin—which would be funny if ironically commenting on how bad language is used to get cheap laughs, except it is just using bad language to get cheap laughs. 1½

By the way, expect many more bad movies and scores this year. *Broken Arrow* is the ultimate junk food for a movie audience that feels empowered when they have an 800-number to call to complain about the picture or sound quality in the theater. How about an 800-number to complain about the crappy plot or score?

I did not get the *Toy Story* album but the film was one of the few I enjoyed in late 1995—funny, brilliantly animated, and surprisingly cruel and sarcastic (as far as the abuse of the toys) with more in common to *The Simpsons* and the original "Family Dog" *Amazing Stories* episode than recent Disney films. I'm glad the filmmakers stuck to their guns against Disney and had RANDY NEWMAN provide a straight orchestral score. While there are songs, they are blessedly kept out of the diegesis, playing over montages and credits, with Newman's personal, un-saccharine touch (although as songs go, he's written better). For the score, Newman attempted the Carl Stalling approach to animation—hit *everything*—which is difficult to pull off today, for two reasons: 1) Stalling had a huge library of pop tunes he could quote, and 2) Stalling operated against little to no sound effects. In *Toy Story*, with its quick cuts and modern sound, there's little room for music, and Newman's themes are reduced to being short statements here or there—which, added to the fact that they are not much more than serviceable, straightforward motifs, is probably why people weren't impressed with the album. However, in the film, the way Newman orchestrates around the action is astute and busy without being irritating, and also warm when it has to be without being overwhelming. With the composer's rag-time fetish present as always, you can feel there is a

voice behind the mickey-mousing. It's well crafted—and that's not just a euphemism for a stinky score which at least has no wrong notes. John Williams and Randy Newman are the two major symphonic composers today who have a style, and even though Newman has seemed to search in recent scores for the long-form structure and melody he brought so effortlessly to *The Natural*, he always gets respect from me.

New label Super Tracks throws two more releases into the saturated market. **Night of the Running Man** (STCD 500, 19 tracks - 56:46) by CHRISTOPHER FRANKIE is totally unlistenable, a noisy, amateurish synth-and-percussion headache to some thriller which aired on Showtime in the U.S., released theatrically in Europe. As usual for Frankie, the "Berlin Symphonic Film Orchestra" makes a non-appearance. Much better is JOHN MORRIS'S **The Scarlet Letter** (STCD 501, 14 tracks - 37:15), a sulking orchestral score from the 1979 PBS production not to be confused with the recent Barry-scored Demi Moore screw-fest. There's no particular filmic hook to Morris's approach, no beautiful theme as in *The Elephant Man*, except for the repeating bell/gong sound which, it turns out, is the note "A." It's classically oriented, well executed and serious, exploiting the harmonies and counterpoints of the 19th century for a mood that's appropriately pretty glum, all the more so when any thematic material seems swallowed up by the shifting textures and chamber-orchestra colors. Packaging is excellent on *Scarlet* with lengthy notes. Frankie: 1; Morris: 3

Spanish label Vinilo continues with three new releases. JOSE NIETO'S music for the BBC TV documentary **The Crusades** (VCD 1002, 22 tracks - 41:15) is a brooding orchestra/choir work at turns medieval, exotic, downbeat or "Carmina Burana," not without the expected religious chanting and big orchestral crashes. **Una Casa en las afueras** (aka *A House on the Outskirts*, VCD 1004, 13 tracks - 33:43) looks like a cross between *The Collector*, *Not Without My Daughter* or any number of contemporary American "Is her boyfriend the killer?" movies. The three songs by TXETXO BENGUEFEXA don't interest me, but the score by ALBERTO IGLESIAS has effective solo passages for saxophone, guitar and some sort of pan flute over airy synthesizers. It's especially potent when a pizzicato synth/string loop is taken up as the backdrop—haunting and obsessive. The keyboards are wisely used within their minimalist-leaning capabilities, not as an orchestral imitator. Lastly, **Pareja de tres** by CARLES CASES (VCD 1003, 10 tracks - 43:45) is a collection of light pop tracks, from various Latin dance forms (a la Alan Silvestri's deliberately superficial *Soapdish*) to more cocktail-lounge muzak. Write the label at Pez 27, 28004 Madrid, Spain. Nieto: 2½; Iglesias: 3; Cases: 2

It's old news now, but Varèse Sarabande went ahead and released CLIFF EIDELMAN'S unused score to **The Picture Bride** (VSD-5651, 12 tracks - 30:29), and it's clear why it was dumped—it cast a European stridency and overwrought sentimentality to this delicate story of a Japanese mail-order bride in 1920s Hawaii. The final score by Mark Adler used different sounds and ensembles, but Eidelman's effort is straightforwardly romantic (poorly performed by "Orchestra Seattle") with a bamboo flute and pan pipes merely laid on top. He approaches the film melodically, not coloristically, and it doesn't work. The main theme, for one, sounds like the theme to *Speed*, and you know you've reached a low point in the history of melodic invention, a democratization of melody, an arbitrary melody, when something sounds like the theme to *Speed*. On its own the score does provide an emotional, thematic mood, like a serious version of Bill Conti's training cues from *The Karate Kid*. But as the music for the difficult life of a mail-order bride, it tries to be both small and sentimental, yet still plainly tonal, and instead comes off as familiar and heavy, yet insufficient and static. Cliff Eidelman has now had several chances to play Beethoven on a contemporary film, and it's yet to stick. 2½

Vintage '70s JOHN BARRY is **King Kong** (Mask MK 702, 13 tracks - 42:08), the dull 1976 remake. I always found Barry a curious choice for *Kong*, since his sedate style is as far removed from Max Steiner's as you can get. Maybe it was a realization that everybody knows what happens in *Kong*, and the power of the original is the conviction and novelty of its execution, which cannot be recreated since we're no longer in the dawn of sound cinema. Which begs the question of why they bothered to remake it, but the selection of Barry as composer is an acknowledgment that there's no sense

in reproducing the "Gaah! Look out!" factor of Steiner's original, so better go with someone who can provide some melody instead of frenetic mickey-mousing. And of course Barry delivers with his typical style (I'm an addict), including one of his nicer love themes. Like the album of Steiner's *Kong*, the first few tracks are the best, introducing the major themes (the prologue, love theme and island music), and the rest just carries it out to its inevitable conclusion. The CD is an Italian release only. 3½

Steal Big, Steal Little (Milan 73138-35729-2, 18 tracks - 69:04) is, for once, an album where the various songs make sense and are fun to listen to, a cross-section of Cuban rock/jazz and more relaxed jazz instrumentals. WILLIAM OLIVIS'S score is by contrast run-of-the-mill orchestral stuff, pleasant but with that wryly warm sound all too familiar in albums such as this with a kissing couple on the cover. A number of Nino Rota-cum-Rachel Portman clarinet waltzes are thrown in, plus a few faux John Williams something-threatening-is-happening cues. Milan's packaging, once routinely devoid of anything besides tech credits, here features more notes than anyone will ever read. Uh... Bring me the head of Andy Garcia. 2

Othello (Varèse Sarabande VSD-5689, 21 tracks - 58:38) by CHARLIE MOLE is unusually dark, a powerful, elegiac take on the Shakespearean drama for the new film version starring Laurence Fishburne and Kenneth Branagh. It tends to be drawn-out and doomed-to-death, musically sounding like mere padding at times, thematically nondescript, but packing an unusual potency in the arrangements and ethnic elements (African percussion, Moorish wailing, etc.). It says little but makes the most of its concealment. It's a soundscape/orchestral approach with which James Newton Howard has been successful on certain thrillers, well executed by the previously unknown (to me) Charlie Mole. 3

If I live to be 100, I may still never listen to the entire CD of **Lawnmower Man 2: Beyond Cyberspace** (VSD-5698, 18 tracks - 65:14; no good movies have "beyond" in the title), a blaring ROBERT FOLK score (a la *Toy Soldiers* and *Beastmaster 2*) which is all bombast and orchestrations. It never ceases to be a John Williams-sized orchestra blasting diatonic noodlings of such bloated triviality that I race for the stop button. There's no symphonic structure, no interesting meters or tone rows, just scale fragments pumping away from one cinematic cut to the next, clothed in attractive voice leading and piccolo runs. The only positive thing is that this is, unbelievably, still infinitely better than the score to *Lawnmower Man 1*. 2

There are many reasons why **The North Star** by JOHN SCOTT (Touchstone France, TST-9909-2, 20 tracks - 60:43) is infinitely superior to recent American orchestral scores for similar subject matter: John Scott is an accomplished composer with his own style; he writes thematic material not ripped-off from existing Horner, Williams or Broughton scores; he then actually develops said thematic material into more than a four-bar phrase; and he handles "ethnic" moments as parts of the musical whole, and not random shakuhachi noise. *The North Star* taps into the spirit of Rózsa's, Williams's or Poledouris's outdoor adventures, without copying the notes. If it is well-constructed musically, it is nevertheless fairly ordinary conceptually, with Scott's usual major-mode anthems acting instantly as a sort of boring, heroic declaration. (It's a sled-dog racing movie, after all.) The CD is thus far only available as a French import, an attractive collectible. 3

DRG keeps cranking out American issues of Italian soundtracks from the EMI General Music vaults, produced by Claudio Fuiano. All are packaged with color movie posters, picture discs, and liner notes by Didier Deutsch. **Spaghetti Westerns Vol. 2** (32909, disc one: 30 tracks - 74:16, disc two: 33 tracks - 76:37) is another enormous collection of real Morricone, fake Morricone, goofy western themes and attractive pop tracks. The general uniformity of approach becomes tedious, but there are some real gems; music by Morricone, Bacalov (a lot of Bacalov on this one), Savina, Piccioni, De Masi, others. **Shoot Loud, Louder... I Don't Understand** (32914, 21 tracks - 38:29) is a 1966 score to a Marcello Mastroianni/Raquel Welch dud by the marvelous NINO ROTA. His usual brand of lilting themes, juicy arrangements and off-beat sensibilities (the nightclub and/or circus feel) can be found, although this one plays poorly as an album. **A Bernardo Bertolucci Double Feature** (32910, 26 tracks -

60:05) combines GEORGES D'ELERUE'S score for *The Conformist* (1970) with ENNIO MORRICONE'S for *A Man's Tragedy* (1981). Delerue in a way blends the lyrical, romantic approach of John Barry with the dance forms of Rota; not imitation but a sort of parallel invention. Most of *The Conformist* speaks not dramatically but as a lush, often upbeat backdrop of settings; Morricone's *A Man's Tragedy* is more overtly tense, an accordion (right hand only, no chords) skillfully used on many of the suspense tracks. "For Barbara" is a beautiful, haunting piece, like Satie, and its lyricism pervades the rest of the score. "Horror Movies," a loud rock number, seems a spoof of Morricone's horror work.

Speaking of which, DRG has also released three all-Morricone albums, the first of which, **An Ennio Morricone/Dario Argento Trilogy** (32911, 16 tracks - 77:54) features his music for *The Bird with the Crystal Plumage*, *Cat O' Nine Tails* and *Four Flies on Grey Velvet*, plus a 5:40 interview with director Argento (in Italian, translated in the booklet). It sounds unlike any American horror music from such disparate camps as Salter, Herrmann, Goldsmith or Carpenter. Morricone combines his usual thematicism and oohing vocals with extended passages of pop guitars and drums plunking aimlessly, assisted by more traditional instruments—sometimes using tone rows, sometimes just scratching and sawing. The effect is not one of obsession through repetition but sheer lack of it, the steadfast refusal of the music to coalesce into anything. Combined with the straight-ahead melodies of some of the title and source tracks, it seems unusually light for horror, but distinctly disturbing. Also, two compilations: **Ennio Morricone with Love** (32913, 21 tracks - 68:03) is, you guessed it, non-stop Morricone love themes, and while there are some beautiful entries, arranged with a distinct and consistent style, 21 such tunes end-on-end is enough to make you go nuts. Much better is **An Ennio Morricone Anthology** (32908, disc one: 22 tracks - 72:14, disc two: 23 tracks - 74:28), a great companion to Rhino's *A Fistful of Film Music* in that it avoids the greatest hits (no Leone films, *Mission*, *Untouchables*, etc.) in favor of less flamboyant but still interesting pieces. This one does have a good mix, if not of styles, but of moods, from the elegiac to the jazz/pop to the lyrical, with the sort of elongated temporality that makes it avoid almost all film-music clichés. As a relative newcomer to Morricone I enjoyed this collection as a good overview. Longtime collectors are probably more interested in the complete soundtracks, and we'll have a pile of reviews by Gary Radovich of Italian soundtracks (Morricone and non-Morricone) in upcoming issues. No ratings on these, because I'm not familiar enough with, you know, Europe.

Classic Greek Film Music (Silva America SSD 1052, 17 tracks - 67:56) looks like a gag concept album—newly recorded themes by Greek composers Mikis Theodorakis (*Z*, *State of Siege*, *Phaedra*, *Honey-moon*, *Serpico*, *Zorba the Greek*), Manos Hadjidakis (*Topkapi*, *Never on Sunday*, *Blue*, *The 300 Spartans*), Vangelis (*1992*, *Blade Runner*, *Missing*, *Chariots of Fire*), George Hadjinassios (*Shirley Valentine*) and Yanni (*I Love You Perfect*). The Vangelis and Yanni tracks are electronically re-recorded, the rest are orchestral. I like some of the Theodorakis and Hadjidakis pieces, but all together it adds up to a lot of bouzoukis. The orchestral "Greek" style tends to wander between an infectious lyricism and overwrought sword-and-sandal programming—the Vangelis tracks I can totally do without. The booklet is informative; a nice sampler with some classic stuff, but it's unlistenable as any sort of themed collection. 2½

Ralph Vaughan Williams: Film Music (Marco Polo 8.223665, 19 tracks - 67:39) features suites from two World War II-related films, *Story of a Flemish Farm* and *Coastal Command*, as well as the "Prelude" from *49th Parallel* and "Three Portraits of the England of Elizabeth" from the short film *The England of Elizabeth*. It's a joy to listen to, Vaughan Williams taking a symphonic played-through approach to film like that of Miklós Rózsa, rather than the choppy hits of Max Steiner. Vaughan Williams (1877-1958) is, of course, one of England's greatest composers, a model for many subsequent musicians (film and non-film alike) and he dabbled in movies himself in the '40s and '50s. For the unaware, this album will "sound" like a lot of things you've heard, but with a coherence and depth that puts many imitators to shame. The recording by Andrew Penny and the RTE Concert Orchestra is excellent, as are the liner notes by Lewis Foreman. 4



A Streetcar Named Desire • ALEX NORTH. Original Soundtrack, Ray Heindorf cond. The Warner Bros. Orchestra, Capitol 0777 7 95597 2 5, 13 tracks (including Max Steiner: Music from the Motion Pictures) - 55:43

Expanded Digital Re-recording, Jerry Goldsmith cond. The National Philharmonic, Varèse Sarabande VSD-5500, 15 tracks - 46:46

Alex North's *A Streetcar Named Desire* is one of the most influential scores ever written and a landmark for both its time and ours. In it North both integrated jazz elements to a degree previously unknown in Hollywood scoring, and pioneered a contemporary "less-is-more" mode derived from his experience in live theater. North, a native of Chester, Pennsylvania, graduated from both Curtis Institute in Philadelphia, and New York's Juilliard, and had had a productive career in concert, theater, and ballet music venues in New York before coming to Hollywood to score *Streetcar*. Once there he created some of the most subtle, intelligent, and lyrical scores ever, for some of the most prestigious films of all time, among them *Death of a Salesman*, *Viva Zapata*, *The Rose Tattoo*, *The Misfits*, *Spartacus*, *Who's Afraid of Virginia Woolf?*, *Cheyenne Autumn*, as well as later works such as *Dragonslayer*, *Carny*, and *The Dead*.

A Streetcar Named Desire was director Elia Kazan's controversial film of Tennessee Williams's equally controversial Pulitzer Prize-winning Broadway play, about the emotional/sexual downfall of a fading Southern belle, Blanche DuBois, at the hands of her brutish brother-in-law, the now infamous Stanley Kowalski. Kazan and Williams both fought a long battle with Hollywood's production code to get the play filmed at all. In spite of minor concessions to Hollywood's tough period censorship, the film still emerged as an ahead-of-its-time landmark which took content and sexual permissiveness beyond anything previously seen in a Hollywood film (this was 1951). One of North's cues was even censored, the music for the scene in which Blanche's sister, Stella, in the thrall of their intense sexual attraction, returns to her husband Stanley after he has drunkenly abused her. The cue, which period censors regarded as "too carnal," was returned to the recently stored print of *Streetcar*, and in interviews North rather proudly referred to it as the only instance of censorship in Hollywood scoring.

Streetcar's score was also a landmark for its time, in one fell swoop discarding the heavy Germanic sound of Korngold and Steiner that had dominated Hollywood scoring throughout the 1940s. (Ironically the film was released by Warner Bros., home of the Korngold/Steiner sound.) The Capitol album was one of the first soundtrack recordings to gain widespread commercial success, and the score was even released in printed form, as an album of "nine sequences" from *A Streetcar Named Desire* (M. Witmark & Sons, New York, 1953), the piano score following the structure of the soundtrack album. In both cases the musical sequences are largely chronological, but with individual cues edited to provide a more cohesive musical continuity, i.e. a cue from the beginning of the film might be inserted near the end of the album to provide a bit of variety, especially due to the fact that the score becomes less jazz-oriented as the film progresses.

The album was originally released in all three speeds: as a 10-inch LP, as well as on 45 and 78. It became a rare collector's item and was later re-released on Angel, *Streetcar* filling out one side of a 12-inch LP, the flip-side of which, ironically, was given over to another vintage Capitol 10-inch of music from three Max Steiner films (*Since You Went Away*, *Now Voyager*, *The Informer*). It is this same odd coupling (North/Steiner) which Capitol pairs on their recent CD reissue of the original *Streetcar* album, released last year no doubt in an effort to beat the new Jerry Goldsmith version into the bins. Though the notes for Goldsmith's excellent new re-recording rather condescendingly call the Capitol presentation "anything but definitive," the original, in spite of its age and some careless remastering, is still a formidably definitive statement, notably due to its supremely idiomatic jazz playing, and remains one of the key performances from late Golden Age Hollywood. Conducted by Warner Bros.' Ray Heindorf, and featuring some of the top jazz and studio musicians of the era, among them Ziggy Elman, Babe Russin, and Buddy Cole, the score as a whole is a supreme example of that tight fusion of legitimate orchestral playing and jazz that reached a peak in this era, and which is extremely difficult to replicate.

Goldsmith's reverence for North is well-known and his new version is an excellent companion to the Capitol original, which, nonetheless, holds up extremely well in many respects.

As noted, Capitol's *Streetcar* is a suite of cues edited together from various points in the film. The Capitol clocks in at 29:30, while Goldsmith's disc, which presents chronological excerpts from the score, runs 46:46. (This is still not a *complete Streetcar*. Including source music cues, jazz versions of pop standards that have never been included on any recording, there are about 50 musical cues in the film.) Goldsmith's version opens with a remarkably authentic reading of the "Main Title," though oddly enough he omits the opening two-measure vamp, a brief passage between the opening fanfare and the main theme in strings which plays a crucial role in the score as a whole, and adds a particularly seductive feel to the titles. Capitol's "Main Title" (called "Streetcar") segues directly into a driving jazz passage which was cut from the film and replaced by source cues which accompany Blanche's walk to the French Quarter. Goldsmith also includes this deleted cue, "New Orleans Street," but as a separate track. The cue, a rhythmically complex riff on stylized boogie-woogie rhythms, gives a hint of the major differences between the two versions, the original having a tighter, more driving jazz feel, especially in the piano passages which are a tad stiff (and also closely miked) in the Goldsmith. The original version really moves, whereas Goldsmith's delivery, or more accurately, that of the individual National Philharmonic soloists, is careful and a bit studied. A plus factor is that in Goldsmith are many details of instrumentation lost on the original.

On Capitol the next track is "Four Deuces" which is an edit of two film cues: the intro to Stella's return to Stanley after his abuse of her in the Poker Night sequence, and (primarily) the first statement of Stanley's music during his initial encounter with Blanche. This is some of the most tasty, intimate jazz in the score, written for only a combo of alto sax, piano, clarinet, flute and drums. The original's cocky, insinuating sax (probably played by Babe Russin) is especially evocative of both Stanley's character and his sex appeal, both crucial plot considerations graphically drawn in North's psychologically insightful character scoring. The piece as a whole is also a prime example of the improvisational quality North achieved even though he precisely notated every note in the score. (Students of jazz would do well to study this piece in the Witmark piano score.) In the Goldsmith, the same material is developed in a different manner in "Stan and Stella," the cue that was censored but recently restored. The again closely-miked piano gives a clearer representation of the pungent dissonances North subtly worked into parts of *Streetcar*, but again the playing is a bit heavy-handed, and the sax here replaced by some not-too-sexy trumpets. The solo piano also sounds a bit stilted and wary in the ensuing intro to "Blanche," with the clarinet sounding like Mr. Aker Bilk came out of retirement to cut into these solos.

Capitol's "Blanche" fuses two "Blanche and Mitch" cues from the film (#18 and #25 on the cue sheet) into a sustained slow movement, a brief, quiet jazz intro leading to a "concert" orchestral statement of Blanche's intense theme lifted from the scene in which she describes her traumatic marriage to a young homosexual poet to a sympathetic Mitch. It also includes the superimposed "Varsouviana" theme for celeste solo, a dream-like studio effect difficult to simulate live. The Capitol "Blanche" is also brief, while Goldsmith's track presents the sequence (cues #25-27) complete, including the "Varsouviana" orchestral variations, with the beautiful concluding statement in chamber strings.

When, as in the "Blanche and Mitch" track, the score moves away from jazz and into its more symphonic, "legitimate" mode, Goldsmith's version really comes into its own. He and the National Philharmonic muster an amazing replication of North's distinctive orchestral sound in warm, resonant stereo, and the effect is stunning. (The remastering of the string passages is rather abrasive on Capitol.) Goldsmith's string-based cues such as "Belle Reve" and "Birthday Party" uncannily capture the original in both sound and tone, and are especially authentic in their evocation of North's distinctive and rather elusive string voicing. (The 3:11 "Birthday Party" cue appears as the 2:58 "Della Robia Blue" track on Capitol.) In the score's final cues Goldsmith also includes much music not heard on Capitol. Half of the Capitol suite, from "Flores para los Muertos" through "Redemption," is made up of cues from the film's final third, which chronicles Blanche's downfall and rape at the hands of Stanley. While Goldsmith does provide complete cues, some of the music he uses is obviously subsidiary to action and dialogue, and the Capitol tracks provide a more fluidly musical (if abridged) composite of the final section of the score.

These sections include one of North's most famous cues and one of the most unique, powerful moments in modern film music. Titled "Flores para los Muertos" (4:50) on Capitol, and "Revelation" (5:12) on Goldsmith, the music underscores Blanche's climactic monologue about death and desire after her rejection by Mitch, and the symbolic appearance of the old Spanish woman selling "Flowers for the Dead" (the latter staged in the film like a scene from a Val Lewton horror movie!). The sequence as a whole inspired some of North's most lyrically poignant and horrifically intense

writing. Commencing with the subtly escalating passages which lead to a troubled variation of Blanche's theme, the cue gradually but implacably builds to the score's most remarkable moment, the three-part contrapuntal passage for intensely keening strings, the middle section of which executes a chromatically descending dying fall which brings cue (and scene) to a shattering climax.

Goldsmith's performance is a revelation itself, revealing subtle details of North's score lost in both film and soundtrack album. Much as I have loved and studied this score, hearing his version of this cue it was almost as if I had never heard it before. He does not, however, quite match the passion of Heindorf and the Warner studio orchestra's reading which builds to a hysterical, almost theremin-like intensity. (In one interview North emphasized that nothing in *Streetcar* was done electronically, no doubt referring to this hyper-intense passage.) Nor does Goldsmith quite match the power of the film track's final pyramiding climax here (under Blanche's scream) which, on the Capitol, leads without a break to the agitated scherzo of the "Mania" cue, an incredible example of musico-dramatic tension and release, and one somewhat disrupted by the break in the Varese tracks.

Ultimately, anyone who loves this score will want both Heindorf's original soundtrack and Goldsmith's revelatory new recording. The Goldsmith is at its best in the more sensitive orchestral passages, and his meticulous, somewhat restrained performance reveals details and nuances unheard in any previous version. In these passages Goldsmith's is unquestionably the best overall recorded performance of this incredible score. It's just too bad he

did not have looser, more idiomatic players for the jazz passages (though most '90s listeners will probably not notice anything lacking). But since *Streetcar* contains some of the sexist music ever composed—one female cellist at the original recording session reportedly commented, "Oh Alex, such bedroom music..."—passion and erotic energy and crucial. But, hey, this is the '90s, and the National Philharmonic is an English orchestra.

So, in spite of dated sound, Heindorf's original soundtrack remains a classic example of the kind of pop/legit performance fusion that peaked in late Golden Age Hollywood and will probably just never happen again. Heindorf's original still captures, as the Warner ads of the period said, "all the fire of *A Streetcar Named Desire*," while Goldsmith places more emphasis on its heart and soul. So until you can morph Goldsmith's sensitivity and luminous orchestral sonorities with the electricity and effortless sensuality of the Heindorf/Warner tracks, I couldn't possibly say which of these equally incredible versions is really the definitive one. If you love North and *Streetcar*, you'll want them both. A more definitive *Streetcar* could only possibly be a complete version of the original score (including such uniquely brilliant studio-concocted cues as those for the scene between Blanche and the young newspaper collector), remastered in stereo and engineered with the quality and attention to detail that was lavished on the recent Rhino reissue of Herrmann's *North by Northwest*. —Ross Care

Ross Care has written a two-part study of Alex North's scores, including *A Streetcar Named Desire*, for two recent "Performing Arts Annuals," published by the Library of Congress in Washington, D.C.



Chinatown (1974) • JERRY GOLDSMITH. Varese Sarabande VSD-5677. 12 tracks - 31:22 • Set in pre-war Los Angeles, *Chinatown* follows detective Jake Gittes (Jack Nicholson) on his quest to solve the murder of the chief engineer of the Department of Water and Power, Hollis Mulwray. In his investigation, he crosses paths with the murdered man's mysterious wife Evelyn (Faye Dunaway) and her sinister father, Noah Cross (John Huston). From this simple detective premise, *Chinatown* escalates into a shocking tale of the hopeless cycle of human existence: mistakes are doomed to be repeated, and only evil can effectively run the world.

Jerry Goldsmith entered late onto the project at the behest of producer Robert Evans when the score of composer Philip Lambro (Polanski's choice) was jettisoned. Based on viewing the film, Goldsmith decided on an unusual ensemble: four pianos, four harps, strings, solo trumpet, and a strange percussion section (wind chimes, washboards, wood blocks, etc.). With the colors in his head, Goldsmith wrote the score in a week. Scorning Evans's suggestion of a straight '30s romantic approach, he concentrated on modern sounds and mixed them with musical ideas that could have had their genesis in the period.

The binary approach is perfect. *Chinatown* is an anti-nostalgia film, luring audiences with the appeal of an old detective flick, then hitting them with a bitterness few American films have matched. The score immediately captures this conflict between nostalgia and pessimism in the main title, the love theme. Goldsmith comments, with typical understatement, that on this piece he "tried to write a tune that could have been written during the 1930s although I orchestrated the tune differently than they would have during those days." The bluesy trumpet solo soars sadly over a sea of echoing harps, strings, and pianos

that create a disturbing, "searing" under-texture. Conventional wisdom says that these instruments produce a lush effect, but Goldsmith, like Herrmann before him, has the uncanny skill of re-forging film-music standards. In the love theme, romance and atonality battle for dominance and musical expectations are reversed. In only two minutes, Goldsmith encapsulates the entire film.

After the main title, there is hardly any original music for 40 minutes. Music becomes frequent only when Evelyn and Noah Cross become crucial players in the story, but the brief cues that appear in the early scenes—a harp glissando, dribbly notes on pianos, quick jabs from the strings—are key in establishing the score's direction. One early moment in particular stands out. Through binoculars, Jake watches Hollis Mulwray, who he is hoping to catch in an adulterous act, explore the dusty bed of the L.A. river. Music appears for the first time since the credits: a piano punctuated by echoing harps. The music is instantly recognizable as aquatic—the piano drips like an old shower head, the harps spread out like ripples in a puddle. What is going on here? the score seems to ask. What is Mulwray's obsession with the L.A. water supply?

The music establishes the "watery" motif of the score. Goldsmith once commented that the music in *Chinatown* is primarily about the relationship between two people, but I believe this is far from the case. The music is focused on water, the root of all evil in the twisted universe of *Chinatown*. It kills by its absence (drought) and its presence (drowning). The control of water is the control of life and death, and "the future!" Goldsmith's orchestration constantly suggests water. Often this evil-water music is prominent, but the aquatic intonations pervade the entire score, suggesting a villainy that operates at all levels.

The pianos take on the primary aqueous function. When Jake finds the body of Ida Sessions, the pianos sinistrally await him, dripping like the water from a leaky faucet. When Jake is viciously confronted by Cross's thugs in the Mar Vista Rest Home, the four pianos enter into a thudding combat, like a storm at sea. A similar piece heralds Jake's kidnapping to Chinatown for the finale. Noah Cross, the villain, receives highly syncopated music in a similar vein: a percussion-heavy mix of pianos, washboards and wood blocks.

The evil music is sometimes low-key, simmering beneath the images, such as when Jake interviews the cryptic-speaking boy on a horse, sees Evelyn comforting Catherine, and discovers the

bifocals in Evelyn's pool that leads him erroneously to believe Evelyn murdered her husband. In each of these scenes, the evil is only in Jake's mind—he fails to comprehend the real implications of what he sees. Goldsmith's music—drawn-out strings and atonal piano performed with dirge-like pace—subtly suggests that Jake's superficial view of the world is destructive.

The evil music is an orchestrational approach, not a recognizable melody. The love music is the only true "theme" in the film. Appropriately, after the main title the love theme does not reappear for an hour and 20 minutes, when Evelyn rescues Jake from the rest-home fiasco. The tentative resurgence of the trumpet on the main theme suggests a turning point between Jake and Evelyn. From here on, the mystery of Evelyn Mulwray will enthrall Jake.

When Jake and Evelyn sleep together, Goldsmith provides the most romantic version of the love music. But when Jake speaks of Chinatown and the tragic mistake he once made, Goldsmith brings the tune down to earth, dropping away from the trumpet to the strings, and then concluding on a low rumble in the pianos. This resonating growl presages the phone call that starts the story on its downward spiral to the inevitable and horrible conclusion where Jake will make the same mistakes again.

The appearances of the love music after this point are bitter and sad. When Jake drives to Evelyn's house to accuse her of murder, the orchestration of the theme is angry, with the pianos hammering away at a volume that drowns out the trumpet. In the aftermath of the confrontation, when Jake looks upon Evelyn's sister-daughter Catherine and realizes his error, the love theme returns in a mournful, apologetic quote. This sad moment, where the cycle of the story nears completion, is the best in the score—maybe in the composer's career.

At the last, it is Jerry Goldsmith who completes the vicious cycle of *Chinatown*. Jake is pulled from the grisly final scene by his partner Walsh, who tells him to "Forget it... it's Chinatown." As they walk into darkness, a few notes sound on the harps, and then the trumpet takes off. No longer nostalgic, no longer bluesy and searching, the love theme has become an anthem of purest tragedy. The final, unresolved trumpet note fades away, but the score stays. Like the film, it vaults into our consciousness, and we know that what Walsh asks is impossible. There is no forgetting. It's *Chinatown*. —Ryan Harvey



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